

**PAINTING AND SCULPTURE IN THE MUSEUM OF MODERN ART**

**PAINTING AND SCULPTURE IN**



# **THE MUSEUM OF MODERN ART**

edited by Alfred H. Barr, Jr.

**The Museum of Modern Art, New York**

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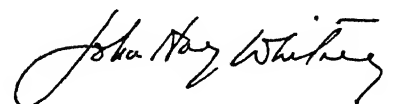
## FOREWORD

The Museum Collection is one of the most important but least publicized of the Museum's activities. Since the acquisition of the Bliss Bequest in 1934, still by far the most valuable group of paintings owned by the Museum, the Collection in its Department of Painting and Sculpture has grown rapidly until it now numbers nearly 700 objects. It is probably the most comprehensive collection of 20th century art in the world.

A group of the Museum's friends have generously contributed to this Collection: Mrs. John D. Rockefeller, Jr., donor of purchase funds and of several collections, particularly within the field of American art; Mrs. Simon Guggenheim, whose gifts have made possible the purchase of several masterpieces; A. Conger Goodyear, the Museum's first President and donor particularly of sculpture and American painting; Stephen C. Clark, whose gifts include a number of the Collection's finest paintings; Nelson A. Rockefeller, Edward M. M. Warburg and many others who have given money or works of art.

In his introduction Mr. Barr tells something of the history of the Collection, its ever-changing composition, the uses to which it is put and the policies which have affected its formation. But there is one aspect of the Collection which seems to me to have a special meaning at the present time. This is its catholicity and tolerance. It is natural and proper that American artists should be included in greater numbers than those of any other country. But it is equally important in a period when Hitler has made a lurid fetish of nationalism that no fewer than twenty-four nations other than our own should also be represented in the Museum Collection.

This collection of the art of many nations is a symbol of freedom, freedom of the artist, and through the artist of every individual to speak his mind without fear of persecution. And beyond individual freedom, it symbolizes the freedom of nations to cherish not only their own works of art but those of other peoples as well so that international understanding and esteem may be furthered through art which can thus participate in the defeat of international hatred and contempt against which we are now fighting on the field of battle.



# INTRODUCTION

Thirteen years ago in its first manifesto published in the early Fall of 1929, the newborn Museum of Modern Art announced its intention "first of all . . . to establish a collection of the immediate ancestors of the modern movement . . . and the most important living masters" by means of "gifts, bequests, purchases and semi-permanent loans." A program of loan exhibitions as a means of testing public interest was announced at the same time. A few weeks later came the crash, followed by years of depression, so that raising purchase funds for the proposed collection and providing galleries for its exhibition had to be postponed. As a result the Museum's comparatively limited resources in personnel, money and space during its first ten years were given over principally to its program of loan exhibitions with their catalogs. During this time the Museum Collection was increased, at first through gift or bequest and later, toward the end of the decade, through purchase. But it was exhibited only as an occasional stop-gap in the exhibition calendar.

In 1939 the new building tripled the Museum's exhibition space so that today in the Museum's 13th year it is planned at last to set aside half the galleries for the Museum Collection in all its divisions.

## The Museum Collection

The Museum Collection is made up of works of art divided among the Museum's departments which at present comprise (1) Painting, Sculpture and Graphic Arts; (2) Architecture; (3) Film Library; (4) Industrial Design; (5) Photography, and (6) the Library, which for the time being includes the Dance Archives. The Museum Collection does not include documentary material such as forms the bulk of the collections of the Library and Department of Architecture, nor does it include material in the Study Collection which is maintained primarily for the use of students.

## The Painting and Sculpture Collection

This catalog lists paintings in oil, watercolor, etc., pastels, collages with color, sculpture and constructions — a part only of the collection of one Museum department. Drawings, prints, posters are not included.

Some 700 works by over 300 artists are listed. (Works acquired after July 1942 are not included; nor are certain recently acquired Latin American works the accession of which is to be announced during the coming season.) The analytical indexes on pages 12-19 give some idea of the variety and range of the collection. The United States comes first in number both of artists and works, followed by France (and the School of Paris), then Mexico and Germany. The collection is overwhelmingly of the 20th century. Only seven per cent of the collection is 19th century and this number is divided nearly equally between American "folk" or "popular" art and European painting of the latter part of the century.

## How the Collection Is Used

The original and still the most important purpose of the collection is exhibition in the Museum itself and for this many of the best works are reserved. But in the space at present allotted only about 70 paintings and 35 sculptures — less than one-sixth of the collection — can be properly shown at one time. As a consequence a large part of the collection is used for touring shows by the Department of Circulating Exhibitions and the Educational Program or for special loans to other museums.

## Acquisitions: Gifts, Purchases, Exchanges; Extended Loans

Before the Museum was a year old it had already received important gifts of American painting and European sculpture. The excellent

collection of French paintings assembled by the Museum's first Vice-President, Lillie P. Bliss, was bequeathed to the Museum in 1931 with certain wise and challenging conditions which were met by the raising of an endowment fund in 1934.

Since then four collections, particularly rich in American art, assembled by Mrs. John D. Rockefeller, Jr., and a number of European masterpieces given by Mrs. Simon Guggenheim head the list of numerous gifts from friends of the Museum. The two donors named above have also provided most of the purchase funds.

To the total value of the collection purchases have contributed only about one-tenth; the balance is about equally divided between gifts and the Bliss Bequest. However, acquisition by exchange, or by gift originally recommended to the donor by the Museum, bring to about one-fourth of the total that part of the collection actively selected as well as accepted by the Museum.

During its first seven years the Museum was practically without purchase funds and even today money for buying comes from individuals rather than from endowment or the general budget. Fortunately donors of purchase funds have been remarkably liberal in making their conditions: two funds have been designated for the art of the United States only; another for Latin American art; another exclusively for works of great value and importance; but the balance, almost half of the total, has been unrestricted.

A few of the works listed in this catalog are not the property of the Museum but are *extended loans* made to the collection for an indefinite period, in some cases with the understanding that if not withdrawn they will be bequeathed to the Museum.

All acquisitions must be approved by the Acquisitions Committee selected principally from the Board of Trustees.

## The Collection and Other Museums

The collection is supplemented and to some extent duplicated by other New York museum collections. American painting of the past fifty years is widely represented at the Metropolitan Museum of Art and the Whitney Museum of

American Art, which also has a large collection of American sculpture. The Museum of Living Art and the Solomon R. Guggenheim Foundation specialize in cubist, abstract or non-objective painting. While in the field of modern art the Museum's collection is more comprehensive and less specialized than any of these, the Museum believes that the public will best be served if duplication is kept at a minimum.

## Permanence of the Collection

The collection, to use former President Good-year's phrase, is permanent as a stream is permanent — with a changing content. Obviously it could not stay "modern" unless it did change, gradually but completely. So far addition has surpassed subtraction, for the collection is young. Disposal may be by sale, exchange or gift to other museums. Already certain older paintings have been sold or exchanged for more recent works, transactions involving about eight per cent of the total value of the collection. Works already disposed of are listed in this catalog, but will be dropped from the next edition.

## The Collection and the Museum

Yet even though the collection may seem transitory in comparison with those of other museums it takes on a certain air of permanence in relation to the Museum's kaleidoscopic program of temporary and circulating exhibitions, film shows, concerts and lectures. It is one of the important functions of the Museum Collection to give a core, a spine, a background for study and comparison, a sense of relative stability and continuity to an institution dedicated to the changing art of our unstable world.

## Acquisition Policy

The Museum has followed no rigid or dogmatic policy in forming its collection, but a number of factors already mentioned have affected its acquisitions. Among these are the predominance of gifts and bequests over purchases; various restrictions which have affected over half the purchase funds; the uses made of the collection, particularly the rapid increase in traveling exhibitions sent out by the Museum;

the acquisition policies of several other museums in New York City; and finally the necessity for continuous metabolic change within the collection.

With these factors in mind the acquisition policy of the Museum's collection of painting and sculpture may be summarized briefly: the period of acquisition is approximately the previous fifty years, with emphasis upon the later rather than the earlier decades. The field includes the art of all countries though, naturally, more art of the United States is acquired than that of any other nation. No kind of art has been particularly favored, but work of an academic or decadent nature whether Impressionist or Abstract has been neglected. ("Academic" and "decadent" refer simply to a lack of new forms or fresh ideas.) Though the collection already illustrates much of the history of art during the past half century, acquisitions are made primarily for their artistic rather than for their historical value.

Of course artistic values change and today's masterpiece is sometimes tomorrow's bore. The Museum, with its collection of some 700 paintings and sculptures, is aware that it may often guess wrong in its acquisitions. When it acquires a dozen recent paintings it will be lucky if in ten years three will still seem worth looking at, if in twenty years only one should survive. For the future the important problem is to acquire this *one*: the other nine will be forgiven — and forgotten. But meanwhile we live in the present and, for the present, these other nine will seem just as necessary and useful, serving their purpose by inclusion in exhibitions, so long as their artistic lives shall last. Sooner or later time will eliminate them.

Time has already simplified the problem of choosing works done in the earlier years of the Museum's field — the masterpieces by van Gogh, Rousseau and Ensor for instance, which are the only 19th century works thus far acquired by purchase or exchange. But works done in 1910 or 1920 are somewhat less easy to select. And when we are confronted by the scores of younger artists of the present moment the choice becomes very difficult — but at the same time the obligation to choose is greater, even if at the risk of eventually having guessed wrong nine

times out of ten. (A talented "younger artist" named van Gogh died having sold only one painting, and that was not to a Museum!)

## Publication of the Collection

This abbreviated catalog will be followed by a series of illustrated handbooks or guides and possibly an elaborately detailed documentation such as has already been accorded the paintings in the *Catalog of the Lillie P. Bliss Collection*, which the Museum published in 1934. Scholars are of course invited to study and publish material in the Collection and for this purpose to make use of the Curators' records and the Museum Library.

## Acknowledgments

Besides those who have given works of art or provided purchase funds, the Museum is indebted to many friends who have given their advice and services in forming the Collection, especially the Acquisitions Committee, which has been chairmanned successively by A. Conger Goodyear, Samuel A. Lewisohn, Edward M. M. Warburg and James Thrall Soby; and the Advisory Committee, which for many years has believed in the importance of the Museum Collection and in fact raised the Museum's first purchase fund in 1936. In 1941 the Advisory Committee under the chairmanship of William A. M. Burden presented to the Trustees a thorough, critical report on the Collection.

Among the members of the staff, Dorothy C. Miller, Associate Curator of the Department of Painting and Sculpture, and her assistant, Elise Van Hook, have contributed invaluable to the general study and care of the collection, and in particular to the preparation of this catalog. To this end the vigilant work of the Museum Registrar, Dorothy H. Dudley, and her assistant, Dorothy L. Lytle, has also been indispensable. The catalog was designed and seen through the press by Monroe Wheeler, Director of Exhibitions and Publications, and by Holger E. Hagen, Publications Manager. The cover design is by Carlos Dyer.

ALFRED H. BARR, JR.  
*Director*



# INDEX OF ARTISTS BY MEDIUM AND NATIONALITY

Note: An asterisk (\*) precedes the names of artists of foreign nationality now living in the U.S.A. Certain recently acquired Latin American paintings are being held for future announcement and are not listed in this catalog.

## Paintings in Oil, etc.

AUSTRALIAN: Smith (Peter Purvis).  
 AUSTRIAN: \*Mopp.  
 BELGIAN: Ensor; Magritte.  
 BOLIVIAN: \*Berdecio.  
 BRAZILIAN: Portinari.  
 BRITISH: Spencer (Stanley); Wallis.  
 CHILEAN: \*Matta.  
 CZECH: Kokoschka.  
 DUTCH: van Gogh; \*Mondrian.  
 FRENCH AND SCHOOL OF PARIS: Arp; Balthus; Bauchant; Bérard; \*Berman; \*Blatas; Bombois; Bonnard; Braque; Cézanne; \*Chagall; de Chirico; \*Dali; Daumier; Degas; Derain; \*Ernst; Fautrier; Friesz; Gauguin; van Gogh; Gontcharova; Gris; Gromaire; \*Hélion; La Fresnaye; Larionov; Le Corbusier (Jeanneret); \*Léger; Lurçat; Magritte; \*Masson; Matisse; Mauny; Metzinger; Miro; Modigliani; \*Mondrian; Oudot; Pascin; Peyronnet; Picasso; Pissarro; Redon; Renoir; Rouault; Rousseau; Roy; de Segonzac; \*Seligmann; Seurat; Soutine; Survage; \*Tanguy; Toulouse-Lautrec; Utrillo; Villon; Vivin; Vlaminck; Vuillard.  
 GERMAN: Beckmann; Dix; \*Ernst; \*Isenburger; Kirchner; Oelze.  
 ITALIAN: de Chirico.  
 LITHUANIAN: \*Blatas.  
 MEXICAN: Montenegro; Nahui Olin; Orozco; Rivera; Siqueiros; \*Tamayo.  
 PALESTINIAN: \*Rubin.  
 RUSSIAN: Gontcharova; Larionov; Malevich; Pevsner; Rodchenko.  
 SPANISH: \*Dali; Gris; Miro; Picasso.

SWISS: Klee; Le Corbusier (Jeanneret); \*Seligmann.

U.S.A.: Atherton; Austin; Baer; Benton; Berman (Eugene); Bloom; Blume; Blumenschein; Brook; Cadmus; Campbell (Jewett); Canadé; Carles; Charlot; Cikovsky; Coleman; Dalstrom; Davies; Davis (Stuart); Dickinson (Preston); Dove; DuBois (Guy Pène); Eilshemius; Fausett; Fiene; Forbes; Fossum; Friedman; Gallatin; Gaw; Goldthwaite; Gorky; Greene (Balcomb); Gropper; Grosser; Harnett; Hartley; Hirsch (Joseph); Hirshfield; Hopper; Hunt ("Pa"); Kane; Kantor; Karfiol; Kopman; Kuhn; Kuniyoshi; Lauffman; Lebduska; Levi; Levine (Jack); MacIver; Martin (Fletcher); Mechau; Miller (Kenneth Hayes); Munsell; Papsdorf; Pascin; Pereira; Pickett; Prestopino; Quirt; Rattner; Refregier; Robins; Roesch; Rosenthal; Santo; Shahn; Sheeler; Siporin; Speicher; Spencer (Niles); Spruce; Sterne; Sullivan; Thomas (Byron); Vidar; Watkins; Weber; Xcéron.

## Watercolors, Gouaches, Pastels, etc.

AUSTRALIAN: Constable (William).  
 BELGIAN: Vantongerloo.  
 BRITISH: Lewis (Wyndham); Steer.  
 CANADIAN: \*Taylor (Richard).  
 CUBAN: Lam.  
 CZECH: \*Heythum.  
 FRENCH AND SCHOOL OF PARIS: \*Berman; Cézanne; \*Chagall; de Chirico; Degas; Delaunay; Derain; Dufy; \*Ernst; Friesz; Gleizes; Gontcharova; Guys; Jacob; Krohg; Lam; Larionov; Laurencin; \*Léger; \*Lipchitz; Marquet; \*Masson; Mauny; Pascin; Picasso; Redon; Rouault; de Segonzac; Signac; Survage; \*Tanguy; \*Tchelitchew.  
 GERMAN: Beckmann; \*Ernst; Heckel; Nolde.  
 ITALIAN: de Chirico.  
 LITHUANIAN: Junkers.  
 MEXICAN: Rivera.

**NORWEGIAN:** Krohg.

**RUSSIAN:** \*Chagall; Gontcharova; Kandinsky; Larionov; Lissitzky; Rodchenko; Stepanova; Survage; \*Tchelitchew.

**SPANISH:** Picasso.

**SWISS:** Klee.

**U.S.A.:** Awa Tsireh; Beal (Gifford); Bellows; Bennett; Berman (Eugene); Blume; Botkin; Breinin; Burchfield; Chavez; Coleman; Cook; Dehn; Demuth; Dickinson (Preston); Emmet; Feininger; Fredenthal; Free; Gasparo; Graves; Grosz; Hart; Hiler; Hopkinson; Hopper; Karfiol; Kingman; Lawrence (Jacob); Margules; Marin; Maurer; Merrild; Pascin; Prendergast (Maurice); Ray; Reznikoff; Shahn; Sheets; Walkowitz; Watkins; Weber; Zorach (Marguerite); Zorach (William).

### **Color Collages, etc.**

**FRENCH AND SCHOOL OF PARIS:** Arp; \*Duchamp; \*Ernst; \*Masson; Miro; Picasso.

**GERMAN:** \*Ernst.

**RUSSIAN:** Malevich.

**SPANISH:** Miro; Picasso.

**U.S.A.:** Dove.

### **Paintings in Fresco**

**MEXICAN:** Guerrero; Orozco; Rivera.

### **Sculpture**

**BELGIAN:** Vantongerloo.

**BRAZILIAN:** \*Maria.

**BRITISH:** \*Hayter; Hepworth; Moore; Nicholson.

**FRENCH AND SCHOOL OF PARIS:** Arp; Bourdelle; Brancusi; Daumier; Despiau; Duchamp-Villon; \*Ernst; Gargallo; Gonzales; Laurens; \*Lipchitz; Maillol; Manolo; Matisse; Modigliani; Picasso; Pompon.

**GERMAN:** Barlach; Belling; \*Ernst; Henghes; Kolbe; Lehmbruck; Marcks; Sintenis.

**ITALIAN:** Modigliani.

**RUMANIAN:** Brancusi.

**SPANISH:** Gargallo; Gonzales; Manolo; Picasso.

**SWISS:** Haller.

**U.S.A.:** Aitken; Ben-Shmuel; de Creeft; Davidson; Davis (Emma Lu); Dlugosz; Epstein; Ferguson; Ferren; Flannagan; Glenny; Gross; Harkavy; Lachaise; Nakian; Noguchi; Robus; Walsh; Walters; Zorach (William).

### **Constructions, Mobiles, etc.**

**FRENCH AND SCHOOL OF PARIS:** Gabo; Giacometti; Laurens; Miro; Pevsner.

**RUSSIAN:** Gabo; Pevsner.

**SPANISH:** Miro.

**SWISS:** Giacometti.

**U.S.A.:** Biederman; Calder; Hughes.

### **Lumia (Art of Light)**

**U.S.A.:** Wilfred.

# INDEX OF ARTISTS BY MOVEMENT OR SCHOOL

This index includes only those movements and schools represented in the Museum Collection. The brief descriptions are not intended to be definitions. Each descriptive note is followed by a list of artists who represent the particular school or movement.

It is important to note that many artists represented in the Collection have taken no part in movements or "isms"; others have participated only briefly or passively; others, still, have taken part in several.

## Abstract Art

*Painting, sculpture, constructions, and prints with little or no resemblance to objects in nature. Artists whose work has little resemblance to natural objects are placed in the first list below under the title Near Abstractions; the second list, Pure Abstractions, includes artists whose work has no intentional resemblance to objects in the real world.*

*The first pure abstract paintings were done by Kandinsky in Munich, about 1911; these were irregular and fluid in design, spontaneous in spirit and created a tradition which such artists as Miro, Matta and Gorky have maintained. The Russian, Malevich (1913), and Hollander, Mondrian, influenced by Cubism, founded a second kind of abstract art which made use of geometrical figures such as squares, circles. Both traditions have many followers in the United States today.*

**NEAR ABSTRACTIONS:** Arp; Braque (1914); Brancusi; Calder (1939); Carles; Cézanne (*Foliage, Rocky Ridge*); Davis (1940); Dove (1940); Duchamp-Villon; Ernst (1926); Gabo; Gleizes; Gontcharova; Gonzales; Gorky (1938); Gris; Hélion; Klee (1929); Larionov (1911); Laurens; Le Corbusier; Léger; Lipchitz; Matisse (1916); Miro (1926-33); Moore (1938); Pevsner (c. 1926); Picasso (1918, 1927-28); Xcéron.

**PURE ABSTRACTIONS:** Arp (1916, 1938-39); Berdecio; Biederman; Calder (1934); Delaunay; Ferren; Gallatin; Gorky (1937); Greene; Hep-

worth; Kandinsky; Lissitzky; Malevich; Mondrian; Moore (1934); Nicholson; Noguchi; Pereira; Pevsner (1913); Rodchenko; Schwitters; Survae; Vantongerloo (1929); Villon; Wilfred.

## American Scene

*Pictures of landscapes, farms, streets, and people of an obviously American character, often with a picturesque local or regional flavor and sometimes with a humorous, sentimental, sociological or satirical intention. The recent American Scene movement became self-conscious shortly before 1930, but was anticipated by many individuals, notably Sloan, Luks, and Bellows in the early 20th century; Bingham, Mount, Johnson, Homer, Eakins and Currier and Ives in the 19th century.*

Beal; Bellows; Benton; Blumenschein; Burchfield (1920); Cadmus; Coleman; Cook; Dalstrom; Dehn; Emmet; Fausett; Fossum; Friedman; Gropper; Hart; Hopper; Kane; Kantor; Kingman; Lawrence; Levine; Martin; Pickett; Prendergast (1901); Prestopino; Santo; Sheeler; Thomas. Cf. also: Early American Folk Art, page 81.

## Constructivism

*A movement related technically and esthetically to architecture and engineering as much as to sculpture. It began about 1914 in Russia under the influence of Parisian Cubism, and later spread throughout Europe and America. Constructions are often built of metal, celluloid or glass and are usually abstract in design.*

*The moving constructions of the American, Alexander Calder, are called "mobiles" by the artist (a term originally suggested by Marcel Duchamp).*

Gabo; Pevsner. Cf. also: Biederman; Calder (1934, '39); Giacometti; Heythum; Hughes; Lissitzky.

## Cubism

*A movement in painting which involved the disintegration or transformation of natural forms into compositions of flat, usually angular and sometimes overlapping or transparent planes. Cubism began in Paris in the art of Picasso and Braque about 1907, and spread gradually throughout the world, influencing profoundly not only painting and sculpture during the early 20th century, but also the decorative arts and architecture.*

Braque (1911–28); Duchamp-Villon; Gleizes; Gris; La Fresnaye; Laurens (1918); Léger (1920); Metzinger; Picasso (1906–18); Rivera (1914). Cf. also: Demuth (1920); Mopp; N. Spencer (1921).

## Dadaism

*Dadaism as a movement began in Zurich in 1916 and spread to Berlin, Cologne, New York and Paris before it died about 1922. Inspired by a bitter contempt for the folly of the War and the Post-War, the Dadaists were outrageously iconoclastic, mocking the conventional and sacrosanct both in art and life. They developed, however, certain psychological, technical and esthetic experiments of originality and lasting interest.*

Arp (1916–20); Ernst (1920); Ray; Schwitters. Cf. also: Duchamp; Klee (1922).

## Expressionism

*In its broadest sense "Expressionist" has been used to describe the work of almost all modern artists who reject the imitation of the outer world of reality for the expression of an inner world of feeling and imagination. In a narrower sense, illustrated by most of the artists listed below, Expressionism refers to spontaneous, free, intuitive distortion or exaggeration of the ordinary forms and colors of nature in order to achieve an emotional or esthetic effect. This would exclude Cubism as too calculated and elaborate; Surrealism because it is too much concerned with subject matter and subconscious symbolism; stylized*

*distortion for decorative effect because it is emotionally superficial.*

*The word "Expressionism" was first used in Munich about 1911, but van Gogh, Cézanne and Gauguin had long before shown the way which ultimately found innumerable followers the world over.*

Barlach; Beckmann; Bloom; Cézanne; Chagall; Ensor; Gauguin; van Gogh; Heckel; Kirchner; Kokoschka; Kopman; Lehmbruck; Levine; Lipchitz (after 1930); Marin; Matisse (1908, '14); Modigliani; Nolde; Picasso (1906–07); Rouault; Soutine; Weber (1930).

## Fauvism

*From the French fauve, a wild beast. A short-lived but important movement coming to a climax in Paris in 1905–06 with the participation of Matisse, Rouault, Derain, Braque and others. The Fauves carried further the Expressionist distortion of form and bold, free use of color initiated by Cézanne, Gauguin and van Gogh.*

Derain (1906); Rouault (1906). Cf. also: Matisse (1909).

## Futurism

*An Italian movement which began about 1910 and spread noisily throughout Europe and America in the succeeding decade. The Futurists, led by Boccioni, and influenced by Neo-Impressionism and Cubism, attempted to expand inordinately the limits of painting and sculpture by trying to incorporate in their works the complex of motion, time, space, energy, light and even states of mind. They spurned the past and extolled the speed and clatter of the modern world.*

Not represented (except by Boccioni drawings).

## "Immaculates"

*A name applied to a group of Americans, who, about 1920, in reaction to the free brushwork of both the Impressionists and Expressionists, developed a technique of extremely*

*precise lines and clean surfaces, in some cases based on a conscious emulation of photography. This "precisionist" tradition is still very active in American painting.*

Blume; Demuth (1920 and after); Dickinson; Sheeler.

## Impressionism

*The vanguard movement in European painting during the 1870s. The Impressionists, inspired by the color theories of physicists, and indifferent to traditional esthetic values, tried to represent nature in a shimmer of light and atmosphere by means of tiny vibrating brushstrokes. Though Impressionism has now degenerated into an academic formula, it affected, often by reaction, many of the great painters of the past sixty years.*

Bonnard; Pissarro; Renoir.

## Magic Realism

*A term sometimes applied to the work of painters who by means of an exact realistic technique try to make plausible and convincing their improbable, dreamlike or fantastic visions. The Surrealists often employ magic realism—as did the 15th century Flemish painters of hell and holy miracles. Magic Realism was originally used to describe the work of the Swiss painter, Böcklin (1827–1901).*

Atherton; Blume; Campbell; de Chirico (1911, '14); Dali; Ernst (1923, '36); Magritte; Oelze; Roy; Tanguy. Cf. also: Harnett; Rousseau.

## Merzism

*A variety of Dadaism practised in Hanover by Kurt Schwitters and his followers during the 1920s, and characterized by the employment of miscellaneous waste materials in constructions and collages (pasted paper compositions).*

Schwitters.

## Metaphysical Painting (*pittura metafisica*)

*An Italian movement founded in 1915–16 by Giorgio de Chirico and Carlo Carrà. In a*

*mood of philosophical and metaphysical speculation they painted perspectives haunted by ominous, enigmatic mannequins or paradoxical still-lives. The movement lasted until the mid-20s and was anticipated by de Chirico's own earlier work of 1911–15.*

Cf. de Chirico (1911, 1914) and also drawings (1916–18).

## Modern Primitives

*The most frequently used name for artists who are otherwise called naives, self-taught, modern folk artists, Sunday painters, or artists of the people. Without training and belonging to no school or tradition, their art at its best holds its own with that of professionals, because of their intuitive, unhackneyed mastery of form and their simplicity of mind and heart.*

Bauchant; Bombois; Canadé; Hirshfield; Hunt; Kane; Papsdorf; Peyronnet; Pickett; Rousseau; Santo; Sullivan; Vivin; Wallis. Cf. also: Early American Folk Art, pages 81 and 82.

## Naives

See Modern Primitives.

## Neoclassicism

*A style based upon the art of classical antiquity. It was revived, partly in a spirit of parody, by the ponderous or pretty figure paintings of Picasso and his followers about 1920. A vulgarized neoclassic style has also found favor in Germany and Italy during the past ten years.*

Picasso (1923, no. 487).

## Neo-Impressionism

*A movement founded by Seurat and Signac, about 1885, with the purpose of making Impressionism into a logical, methodical scientific system. They turned the irregular brushstrokes and improvised color of the Impressionists into dots of pure primary colors and tried to codify the emotional effects of lines*

and tones. In various ways Neo-Impressionism greatly influenced painting during the period 1890-1914.

Seurat; Signac.

## Neoplasticism

The name given in 1920 by the Dutch painter Piet Mondrian to his kind of abstract art, which consists in dividing the rectangular canvas into subordinate white or colored rectangles by means of heavy black bars, varied in width and adjusted within a hair's breadth to achieve a perfection of proportion and balance.

Mondrian.

## Neoromanticism

A movement originating in Paris during the mid-1920s among a group of young painters, mostly of Russian birth, whose mysterious and melancholy pictures showed variously the influence of pre-Cubist Picasso, early de Chirico, and certain Italian masters of the past.

Bérard; Berman; Tchelitchev.

## Neue Sachlichkeit (New Objectivity)

A revival of realism in Germany during the 1920s, in some cases smoothly neoclassic in flavor, but for the most part truculently factual with an admixture of social criticism and bizarre or ironic humor.

Dix.

## Nonobjectivism

A name for abstract paintings which are entirely free of any reference to objects in nature. The term was probably first used about 1918 in Moscow by Alexander Rodchenko, who applied it to the work of himself and his followers when they seceded from the Suprematists (q.v.). Cf. Abstract Art.

Rodchenko.

## Pointillism

A nickname for Neo-Impressionism (q.v.). It refers to the Neo-Impressionist technique of painting in little dots or "points" of color.

See Neo-Impressionism.

## Post-Impressionism

The art of Cézanne, van Gogh, Gauguin and others who in various ways repudiated or transformed Impressionism during the 1880s, thereby laying the foundations for much of the "modern" art of the early 20th century.

Cézanne; Degas (c. 1900); Ensor; Gauguin; van Gogh.

## Primitives

See Modern Primitives.

## Purism

A movement founded in Paris in 1918 by Ozenfant and Jeanneret (Le Corbusier) for the purpose of reforming Cubism by combining the flatly-tinted, simplified silhouettes of ordinary objects in compositions of severe and conscientious clarity.

Le Corbusier; Ozenfant (drawing).

## Rayonism (Lutchism)

A name given in 1911 by Michael Larionov of Moscow to his near-abstract pictures which were composed of ray-like lines generated by and at the same time disintegrating the forms of nature.

Gontcharova (1912); Larionov (1911).

## Regionalism

A movement in recent American painting which emphasizes the characteristics of a particular region of the United States. Cf. American Scene.

## Self-Taught

See Modern Primitives.

## Social Realism (Social Scenism, Social Consciousness)

*An American art movement preoccupied with comment upon political, social and economic conditions. Flourishing during the depression of the 1930s, it was influenced somewhat by the Mexican mural painters of the previous decade. ("Socialist Realism" is the name given to the officially approved style in which the artists of the U.S.S.R. paint pictures of Soviet life.)*

Fossum; Gropper; Harkavy; Levine; Orozco; Rivera (1928, '31); Shahn; Siporin; Siqueiros.

## De Stijl (The Style)

*A group of artists formed in Leyden in 1917 for the purpose of studying the principles of geometrical abstract design and applying them to painting, sculpture, architecture, furniture and typography.*

Mondrian; Vantongerloo.

## Suprematism

*Founded by the Russian Malevich in 1913, Suprematism was the earliest abstract movement to use pure geometrical forms such as squares and circles.*

Malevich.

## Surrealism

*A movement in literature and art founded in Paris in 1924 by the poet, André Breton, who defined it as: "Pure psychic automatism . . . thought's dictation, in the absence of all control exercised by the reason and outside all esthetic or moral preoccupation . . . Surrealism rests in the belief in the omnipotence of the dream." Surrealist painting in general pursued two courses in exploring the subconscious mind: "psychic automatism" in the "automatic" drawings and paintings of Masson and Miro; the "omnipotence of the dream" in the "hand-painted dream photographs" of Dali and Tanguy. Both methods are employed by Ernst. The Surrealists attempt to discredit ordinary reality by asserting that "nothing but the astonishing is beautiful." It is, internationally, one of the most important art movements of the past 20 years.*

Arp (after 1924); Dali; Ernst (after 1923); Giacometti; Hayter; Magritte; Masson; Matta; Moore; Oelze; Seligmann. Cf. also: Blume (1930); Chagall; de Chirico (1911, '14); Dove; Eilshemius (1899); Ensor; Graves; Merrild; Picasso (1906-14, '27, '32); Quirt; Redon; Roy; Rousseau.

## Symbolism and Synthetism

*Terms used in 1889 by Gauguin and his followers to describe their paintings. Symbolism (borrowed from contemporary French poetry) referred to the fact that their paintings were symbols born of the imagination rather than mere records of observed fact; Synthetism refers to their use of broad, simple "synthetic" lines and colors as opposed to the analytical realism of the Impressionists.*

Gauguin.

## INDEX OF BALLET AND THEATRE DESIGNS

Berman; Cadmus; Chagall; Constable; Heythum; Larionov; Rivera; Tchelitchev; Walkowitz; Watkins.

In addition to the above, the Museum Dance Archives includes original designs for ballet costumes and scenery by the following artists:

Armistead, H. (*Adagio*, 1938); Aronson, B. (*The Great American Goof*, 1940); Chaney, S. (*Apollon Musagète*, 1937); Colt, A. (*Charade*, 1939; *A Thousand Times Neigh*, 1940; *The Spirit of Ice*, 1940; *Pastorela*, 1941); Doboujinsky, M. (*Ballet Impériale*, 1941); Free, K. (*Po-*

*cahontas*, 1937); French, J. (*Billy the Kid*, 1938); Halicka, A. (*Baiser de la Fée*, 1937); Karawina, E. (*Dance Studies*); Lee, T. (*Juke-Box*, 1941); Martin, K. (*Harlequin for President*, 1936; *Show-piece*, 1937); Mironowa, E. (*Air and Variations*, 1939); Morcom, J. (*Time Table*, 1941); Okie, W. B., Jr. (*Serenade*, 1935); Rain, C. (*Folk Dance*, 1936; *Yankee Clipper*, 1936); Remisoff, N. (*Chauve-Souris*, 1922); Soudeikine, S. (*Les Noces*, 1929); Thayr, F., Jr. (*Encounter*, 1936; *Promenade*, 1937; *Ballet Dance*, 1937; *City Portrait*, 1939).



## Publications of the Museum of Modern Art Referred to by Abbreviation in the Text of the Catalog

Amer. Folk Art	<i>American Folk Art</i> . 1932. Out of print.
Amer. Ptg. & Sc.	<i>American Painting and Sculpture, 1862-1932</i> . 1932. Out of print.
Americans 1942	<i>Americans 1942: 18 Artists from 9 States</i> . 1942.
Art in Our Time	<i>Art in Our Time</i> . 1939. Out of print.
Bliss, 1934	<i>The Lillie P. Bliss Collection</i> . 1934.
Bulletin	<i>The Bulletin of the Museum of Modern Art</i> , Vols. I to IX.
Burchfield	<i>Charles Burchfield, Early Watercolors</i> . 1930. Out of print.
Color Portfolio	<i>Art in Our Time Color Portfolio</i> . 1939.
Cubism	<i>Cubism and Abstract Art</i> . 1936. Out of print.
Dali	<i>Salvador Dali</i> . 1941.
Daumier	<i>Corot and Daumier</i> . 1930. Out of print.
Fantastic Art	<i>Fantastic Art, Dada, Surrealism</i> . 1937 (2nd edition).
German Ptg. & Sc.	<i>German Painting and Sculpture</i> . 1931. Out of print.
Hopper	<i>Edward Hopper</i> . 1933.
Indian Art	<i>Indian Art of the United States</i> . 1941.
Klee, 1941	<i>Paul Klee</i> (circulating exhibition). 1941.
Lachaise	<i>Gaston Lachaise</i> . 1935. Out of print.
Lehmbruck & Maillol	<i>Lehmbruck and Maillol</i> . 1930. Out of print.
Living Americans	<i>Painting and Sculpture by Living Americans</i> . 1930. Out of print.
Masters Pop. Ptg.	<i>Masters of Popular Painting</i> . 1938.
Mexican Art	<i>Twenty Centuries of Mexican Art</i> . 1940.
Miro	<i>Joan Miro</i> . 1941.
Modern Works	<i>Modern Works of Art</i> . 1936 (2nd edition). Out of print.
19 Americans	<i>Paintings by 19 Living Americans</i> . 1929. Out of print.
Ptg. in Paris	<i>Painting in Paris</i> . 1930.
Picasso	<i>Pablo Picasso: Forty Years of his Art</i> . 1939. (4th edition.)
La Pintura	<i>La Pintura Contemporanea Norteamericana</i> . 1941.
Rivera	<i>Diego Rivera</i> . 1931. Out of print.
Rousseau	<i>Henri Rousseau</i> . 1942.
16 Cities	<i>Painting and Sculpture from 16 American Cities</i> . 1933.
Tchelitchew	<i>Tchelitchew</i> . 1942.
Theatre Art	<i>International Exhibition of Theatre Art</i> . 1934. Out of print.

# CATALOG AND ILLUSTRATIONS

## Arrangement

The catalog is arranged alphabetically by artist's name (with the exception of the Early American Folk Art, page 81). The works of each artist are arranged chronologically.

Data about each work are listed in the following order:

*Number*: if marked by a dot (236) item is illustrated.

*Title*

*Date*: unless enclosed in parentheses the date given appears on the work itself.

*Medium*

*Size*: dimensions are given in inches; height precedes width.

*Source of acquisition*

*Museum accession number*: the year in which the work was acquired is indicated by the two digits following the decimal point. For example the number 149.37 means that the work was the 149th item acquired in 1937.

*Reproduction reference*: if an item not illustrated here is reproduced in some other of the Museum's publications a reference is given (for abbreviations see opposite page).

Items no longer in the collection are nevertheless recorded in this first published catalog; they are preceded by the words *Sold* or *Exchanged*.

Items followed by the words *Dance Archives* are designs for ballet costumes and scenery which are listed here as works of art in their own right though they are also included in the Dance Archives as documentary material. (See index page 19.)

This catalog *does not include* drawings, prints, or black and white collages (pasted paper compositions), or photographs, films, industrial or decorative arts, architectural models, etcetera, *though reference is made to such objects* in the museum collection if designed by an artist listed in this catalog.

*Illustrations*: approximately a fifth of the items have been illustrated; many others have been reproduced in other Museum publications.

*Photographs or slides* of any item may be obtained through the Museum's photograph clerk at a cost of \$.50 (subject to change). Slides of any item may be rented from the Library; some color slides are also available. Color reproductions published by the Museum are mentioned in the catalog.

## Arp. 11

AITKEN, Russell Barnett. American, born 1904.

1 FUTILITY OF A WELL-ORDERED LIFE. (1935.) Ceramic sculpture, 18½" high. Given anonymously. 104.36.

ARP, Hans. French, born Strassburg 1888.

2 COLLAGE WITH SQUARES ARRANGED ACCORDING TO THE LAWS OF CHANCE. (1916-17.) Collage, 19½ x 13½". 457.37.

3 BIRD IN AN AQUARIUM. (c. 1920.) Painted wood relief, 9¾ x 8". 232.37.

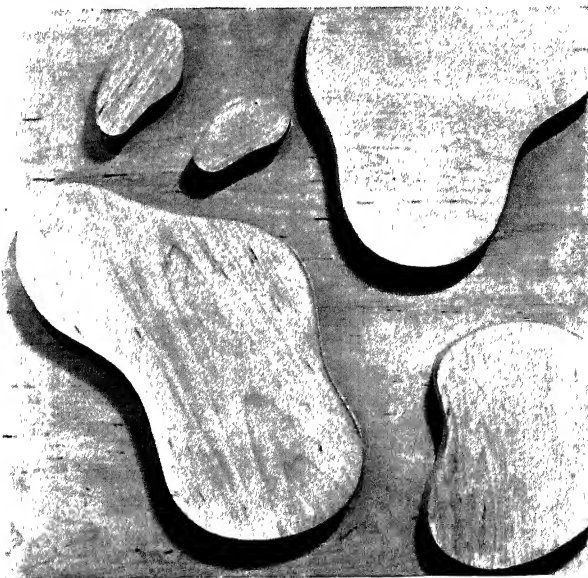
4 MOUNTAIN, TABLE, ANCHORS, NAVAL. (1925.) Oil on cardboard with cut-outs, 29½ x 23½". 77.36. Repr. *Art in Our Time*, no. 195; *Color Portfolio*, no. 16.

5 TWO HEADS. (1927.) Oil and string on canvas, 13¾ x 10¾". 74.36. Repr. *Fantastic Art*, no. 277.

6 TWO HEADS. (1929.) Painted wood relief, 47¼ x 39¼". 82.36. Repr. *Fantastic Art*, no. 283.

7 LEAVES. (1929.) Oil and string on canvas, 13¾ x 10¾". 1647.40.

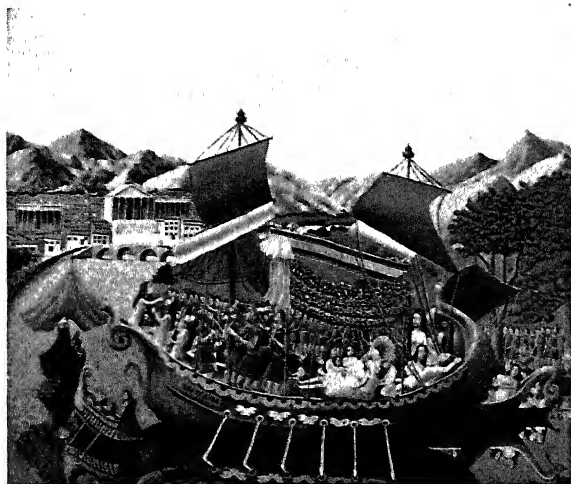
8 OBJECTS ARRANGED ACCORDING TO THE LAWS OF CHANCE or NAVELS. (1930.) Varnished wood relief, 11 x 14¼". 79.36. Repr. *Fantastic Art*, no. 287.





Balthus. 17

Bauchant. 20



9 LEAVES AND NAVELS I. (1930.) Painted wood relief, 31¼ x 39¾". 75.36.

Nos. 2-9, Purchase Fund.

10 HUMAN CONCRETION. (1935.) Plaster, 19½" high. Gift of the Advisory Committee. 4.37. Repr. *Art in Our Time*, no. 319.

11 RELIEF. (1938-39, after a relief of 1934-35.) Wood, • 19¼ x 19¾". Gift of the Advisory Committee (by exchange). 336.39.

Also, a drawing, a collage, prints, a poster, illustrations, and a rug (designed by the artist).

ATHERTON, John. American, born 1900.

12 CHRISTMAS EVE. 1941. Oil on canvas, 30¼ x 35". Purchase Fund. 136.42.

13 CONSTRUCTION. (1942.) Oil on cardboard, 9 x 11⅞". Mrs. John D. Rockefeller, Jr. Purchase Fund. 137.42.

AUSTIN, Darrel. American, born 1907.

14 CATAMOUNT. (1940.) Oil on canvas, 20 x 24". Mrs. • John D. Rockefeller, Jr. Purchase Fund. 312.41.

AWA TSIREH (Alfonso Roybal). American Indian, Pueblo of San Ildefonso, born c. 1900.

15 GREEN CORN CEREMONY. Gouache, 19¼ x 27¾". Mrs. John D. Rockefeller, Jr. Purchase Fund. 330.39. Repr. in color, *Indian Art*, p. 45.

BAER, Martin. American, born 1894.

16 PARROT TULIPS. 1939. Oil on canvas, 16 x 13". Gift of Mrs. Simon Guggenheim. 467.41.

BALTHUS (Balthasar Klossowsky). French, born of Polish parentage 1910.

17 JOAN MIRO AND HIS DAUGHTER DOLORES. 1937-38. Oil • on canvas, 51¼ x 35". Mrs. John D. Rockefeller, Jr. Purchase Fund. 398.38.

BARLACH, Ernst. German, 1870-1938.

18 HEAD (detail of War Monument, Güstrow Cathedral.) • (1927.) Bronze, 13½" high. Gift of Edward M. M. Warburg. 521.41.

Austin. 14



19 SINGING MAN. (1928.) Bronze, 19½" high. Mrs. John D. Rockefeller, Jr. Purchase Fund. 656.39. Repr. *Art in Our Time*, no. 272.

*Also, a drawing and prints.*

BAUCHANT, André. French, born 1873.

20 CLEOPATRA'S BARGE. 1939. Oil on canvas, 32 x 39¾".

• Mrs. John D. Rockefeller, Jr. Purchase Fund. 649.39. Repr. postcard.

*Also, a print.*

BEAL, Gifford. American, born 1879.

21 THE BATTERY. (c. 1916.) Watercolor, 13¼ x 19½". Given anonymously. 136.

*Also, prints.*

BECKMANN, Max. German, born 1884. Lives in Amsterdam.

22 FAMILY PICTURE. 1920. Oil on canvas, 25½ x 39⅝". Given anonymously. 26.35. Repr. *Modern Works*, no. 35.

23 THE PRODIGAL SON. (1921.) Series of 4 gouaches on parchment, 7½ to 7⅞ x 8". Purchase Fund. 263.39-266.39.

24 DEPARTURE. (1937.) Oil on canvas, triptych, center panel 84¾ x 45⅝"; side panels each 84¾ x 39¼". Given anonymously (by exchange). 642.1-.3.

*Also, prints and illustrations.*



*Barlach. 18*

*Beckmann. 24*





*Ben-Shmuel. 31*

BELLING, Rudolf. German, born 1886.

25 THE BOXER, MAX SCHMELING. (1929.) Bronze, 22" high. Gift of Alfred Flechtheim. 1.30.

BELLOWS, George. American, 1882-1925.

26 UNDER THE ELEVATED. Watercolor, 5 $\frac{3}{4}$  x 8 $\frac{7}{8}$ ". Gift of Mrs. John D. Rockefeller, Jr. 27.35.

*Also, prints and illustrations.*

BENNETT, Rainey. American, born 1907.

27 FARM FIELDS. 1938. Watercolor, 21 $\frac{3}{4}$  x 30". Purchase Fund. 567.39.

28 DWELLING, MARACAIBO, VENEZUELA. 1939. Watercolor, 22 $\frac{5}{8}$  x 31 $\frac{1}{4}$ ". 627.39.

29 ORANJESTAD, ARUBA, NETHERLANDS WEST INDIES. 1939. Watercolor, 15 $\frac{3}{8}$  x 22 $\frac{3}{8}$ ". 626.39.

Nos. 28-29, gifts of Nelson A. Rockefeller.

BEN-SHMUEL, Ahron. American, born 1903.

30 PUGILIST. (1929.) Black granite, 21" high. Gift of Nelson A. Rockefeller. 172.34. Repr. *Art in Our Time*, no. 299.

31 TORSO OF A BOY. 1930. Black granite, 28 $\frac{3}{4}$ " high.  
• Given anonymously. 314.41.

32 SEATED WOMAN. 1932. Granite, 13" high. Gift of Edward M. M. Warburg. 150.34. Repr. *Modern Works*, no. 158.

BENTON, Thomas. American, born 1889.

33 HOMESTEAD. (1934.) Tempera and oil on composition board, 25 x 34". Gift of Marshall Field (by exchange). 6.38.

*Also, a print and illustrations.*

BÉRARD, Christian. French, born 1902.

34 PORTRAIT OF JEAN COCTEAU. 1928. Oil on canvas, 25 $\frac{5}{8}$  x 21 $\frac{1}{4}$ ". Mrs. John D. Rockefeller, Jr. Purchase Fund. 25.40.

*Also, illustrations.*

BERDECIO, Roberto. Bolivian, born 1910. Now in U.S.A.

35 THE CUBE AND THE PERSPECTIVE. 1935. Duco on steel mounted on wood, 22 x 19 $\frac{3}{8}$ ". Gift of Leigh Ahearn. 315.41.

BERMAN, Eugene. American, born Russia 1899. Worked in Paris.

36 WINTER. 1929. Oil on canvas, 36 $\frac{1}{8}$  x 28 $\frac{3}{4}$ ". Gift of Richard Blow. 209.37.

37 ICARE: 3 designs for scenery for the ballet produced by the Paris Opera. 1938. Gouache, 8 x 11"; 10 $\frac{5}{8}$  x 18 $\frac{3}{8}$ "; 7 $\frac{3}{4}$  x 10 $\frac{5}{8}$ ". Gift of the artist. 61.42.1-3. Dance Archives.

38 DEVIL'S HOLIDAY: 12 gouache designs for the ballet produced by the Ballet Russe de Monte Carlo, 1939. 6 designs for costumes, various sizes, 11 $\frac{7}{8}$  x 8 $\frac{7}{8}$ " to 8 x 5"; 6 designs for scenery, 12 $\frac{5}{8}$  x 14 $\frac{7}{8}$ " to 9 $\frac{3}{8}$  x 12 $\frac{1}{2}$ ". 59.42.1-12. Dance Archives.

39 GISELLE: 6 designs for scenery for the ballet, 1940, unproduced. Gouache, various sizes, 14 $\frac{1}{2}$  x 22" to 4 $\frac{7}{8}$  x 7 $\frac{3}{8}$ ". 60.42.1-6. Dance Archives.

40 NUAGES: design for costume for the ballet, 1940, unproduced. Gouache, 8 $\frac{7}{8}$  x 11". 62.42. Dance Archives.  
Nos. 38-40, gifts of Paul Magriel.

*Benton. 33*





41 **THE ISLAND GOD:** model of scenery for the Metropolitan Opera production of the opera, New York, 1942, not used. 26 $\frac{5}{8}$ " high x 24 $\frac{1}{8}$ " deep x 31 $\frac{1}{4}$ " wide. Gift of the artist. 138.42.

*Also, drawings and prints.*

**BIEDERMAN, Charles.** American, born 1907.

42 **CONSTRUCTION.** (c. 1936.) Painted wood, metal, nails, string, 33 $\frac{3}{8}$  x 5 $\frac{1}{2}$ ". Gift of A. Conger Goodyear. 70.36.

**BLATAS, Arbit.** Lithuanian, born 1908. Worked in Paris. Now in U.S.A.

43 **THREE CHILDREN.** (1938.) Oil on canvas, 39 $\frac{1}{2}$  x 13 $\frac{5}{8}$ ". Gift of the French Art Galleries, Inc. 12.40.

**BLOOM, Hyman.** American, born Latvia 1913.

44 **THE BRIDE.** (1941.) Oil on canvas, 20 $\frac{1}{8}$  x 49 $\frac{7}{8}$ ". Purchase Fund. 7.42.

**BLUME, Peter.** American, born Russia 1906.

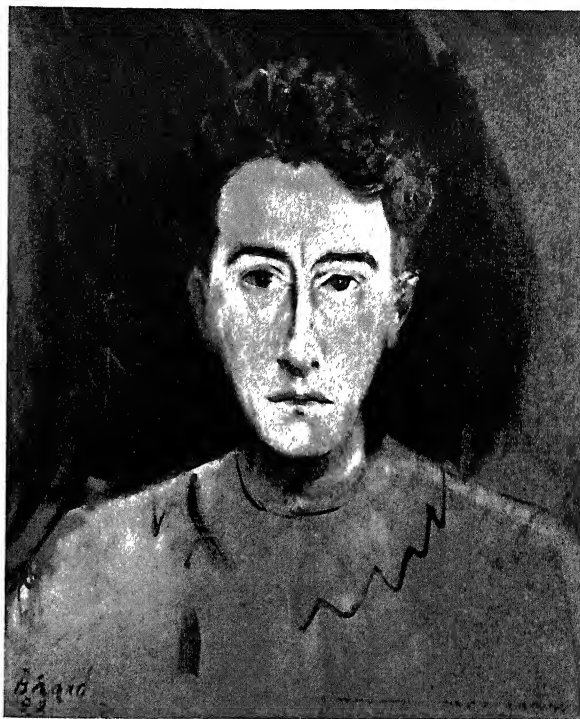
45 **Study for PARADE.** 1929. Oil on paper, 20 $\frac{1}{8}$  x 13 $\frac{3}{8}$ ". 30.35. Repr. *La Pintura*, p. 109.

46 **PARADE.** 1930. Oil on canvas, 49 $\frac{1}{4}$  x 56 $\frac{3}{8}$ ". 29.35. Repr. • *Color Portfolio*, no. 15.

47 **LANDSCAPE WITH POPPIES.** (1939.) Oil on canvas, 18 x 25 $\frac{1}{8}$ ". 391.41.

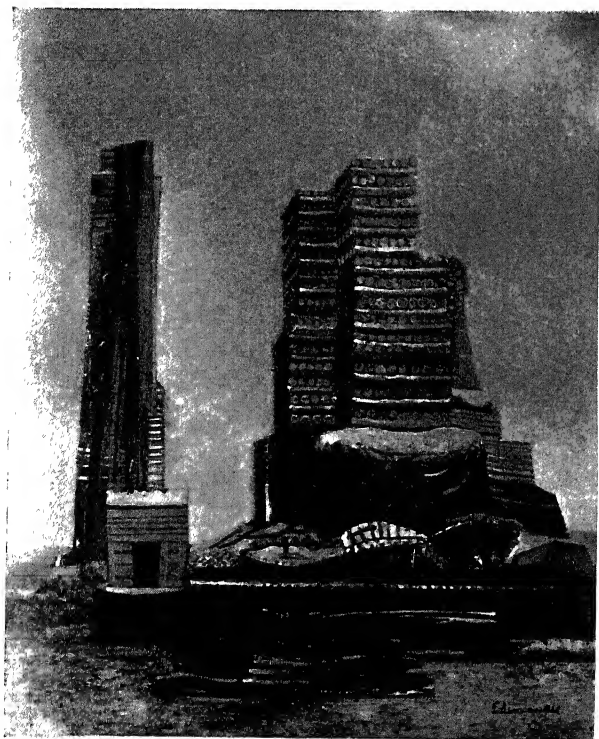
Nos. 45-47, gifts of Mrs. John D. Rockefeller, Jr.

*Also, drawings.*



*Bérard.* 34

## *Berman.* 36



**BLUMENSCHNEIN, Ernest L.** American, born 1874.

48 **JURY FOR TRIAL OF A SHEPHERD FOR MURDER.** (1936.) Oil on canvas, 46 $\frac{1}{4}$  x 30". Mrs. John D. Rockefeller, Jr. Purchase Fund. 300.38. Repr. *Art in Our Time*, no. 142.

**BOMBOIS, Camille.** French, born 1883.

49 **BEFORE ENTERING THE RING.** (1930-35.) Oil on canvas, • 23 $\frac{3}{8}$  x 28 $\frac{3}{4}$ ". Mrs. John D. Rockefeller, Jr. Purchase Fund. 662.39. Repr. *Color Portfolio*, no. 21; also postcard.

**BONNARD, Pierre.** French, born 1867.

50 **LUNCHEON.** (c. 1927.) Oil on canvas, 16 $\frac{1}{4}$  x 24 $\frac{1}{2}$ ". Given anonymously. 453.37.

51 **THE BREAKFAST ROOM.** (c. 1927-30.) Oil on canvas, • 63 $\frac{1}{4}$  x 44 $\frac{1}{8}$ ". Given anonymously. 392.41. Repr. *Color Portfolio*, no. 6.

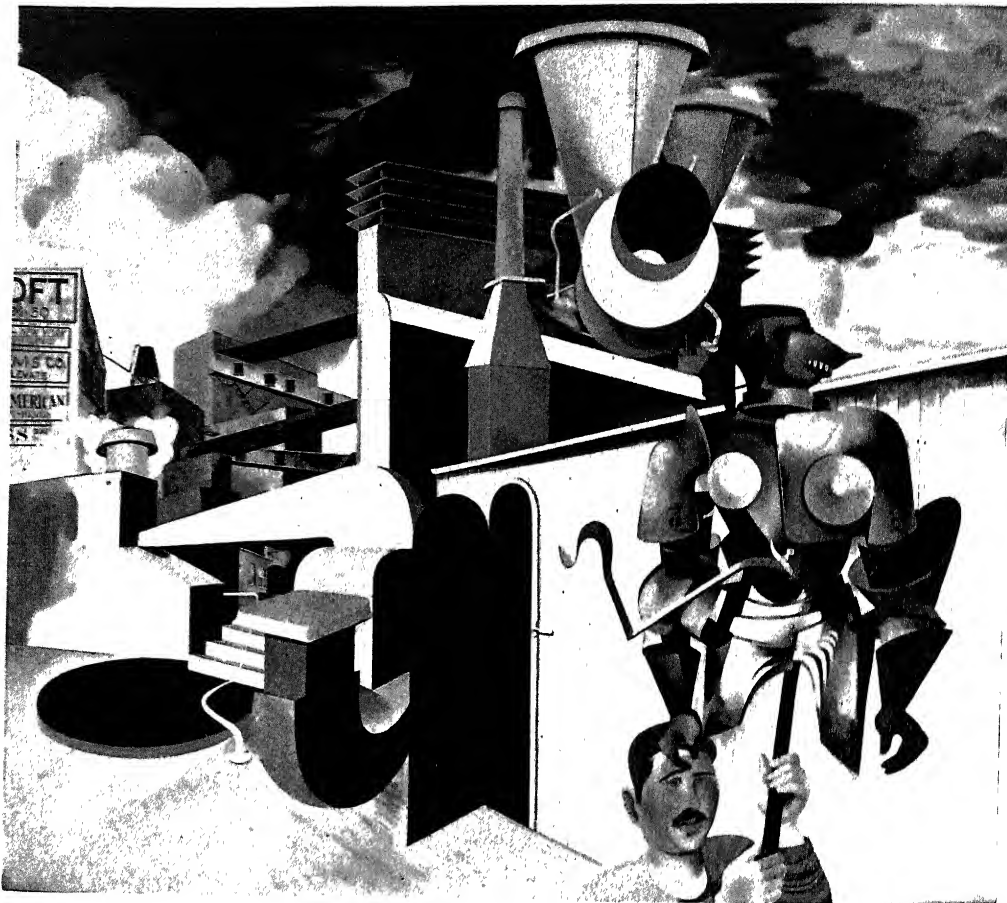
*Also, prints.*

**BOTKIN, Henry A.** American, born 1896.

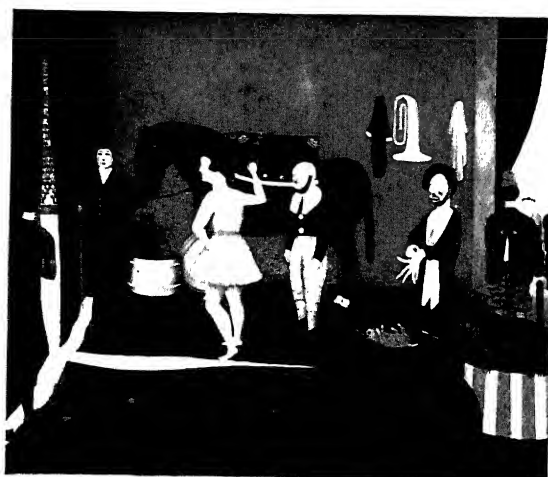
52 **KITCHEN TABLE.** (1938.) Watercolor and ink, 14 $\frac{3}{4}$  x 21 $\frac{1}{2}$ ". Gift of Carroll Carstairs. 318.39.

**BOURDELLE, Émile-Antoine.** French, 1861-1929.

53 **THE SPHINX.** 1911. Bronze, 17 $\frac{5}{8}$ " high. Given anonymously. 622.39.



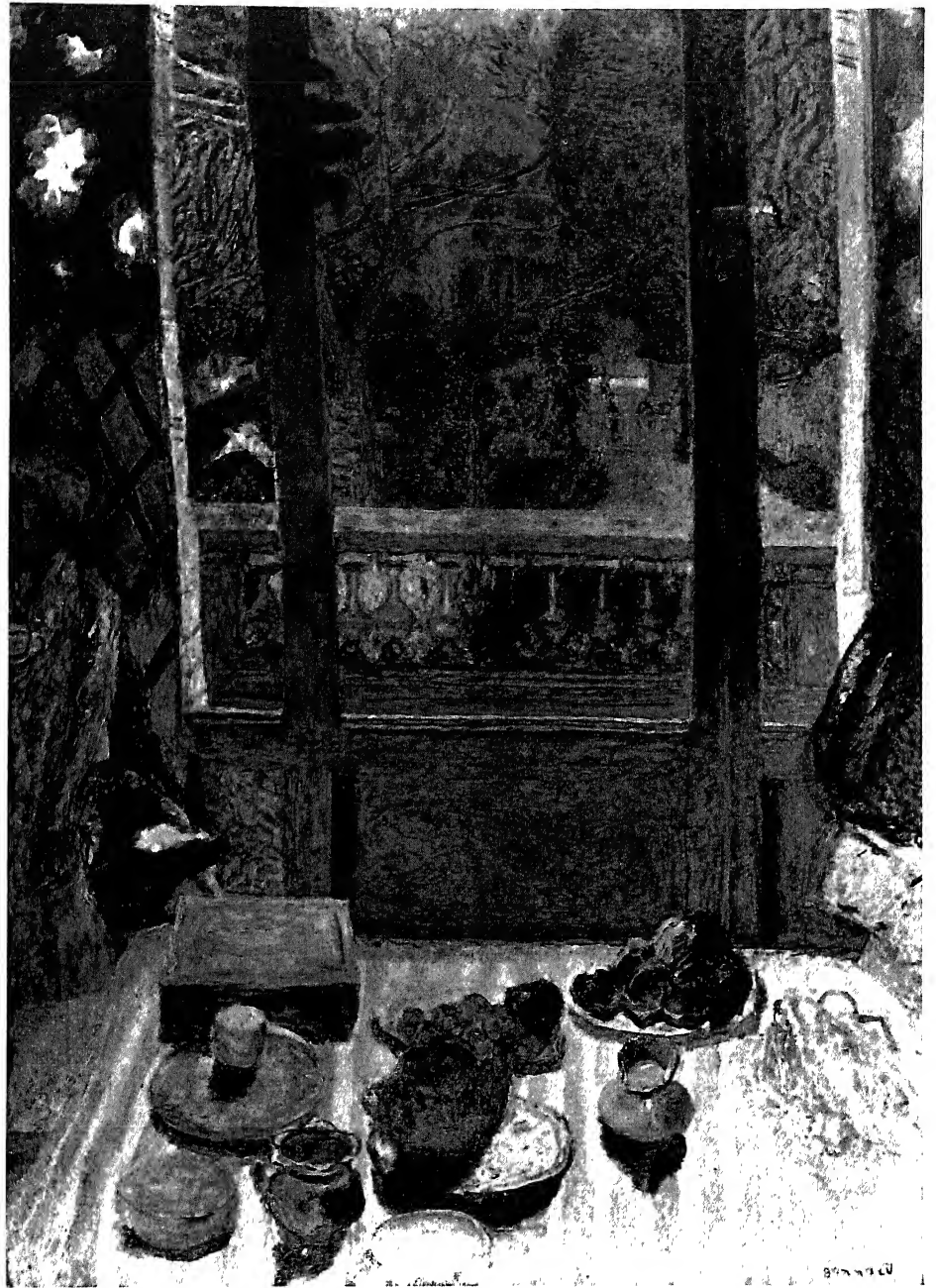
*Blume. 46*



*Bombois. 49*

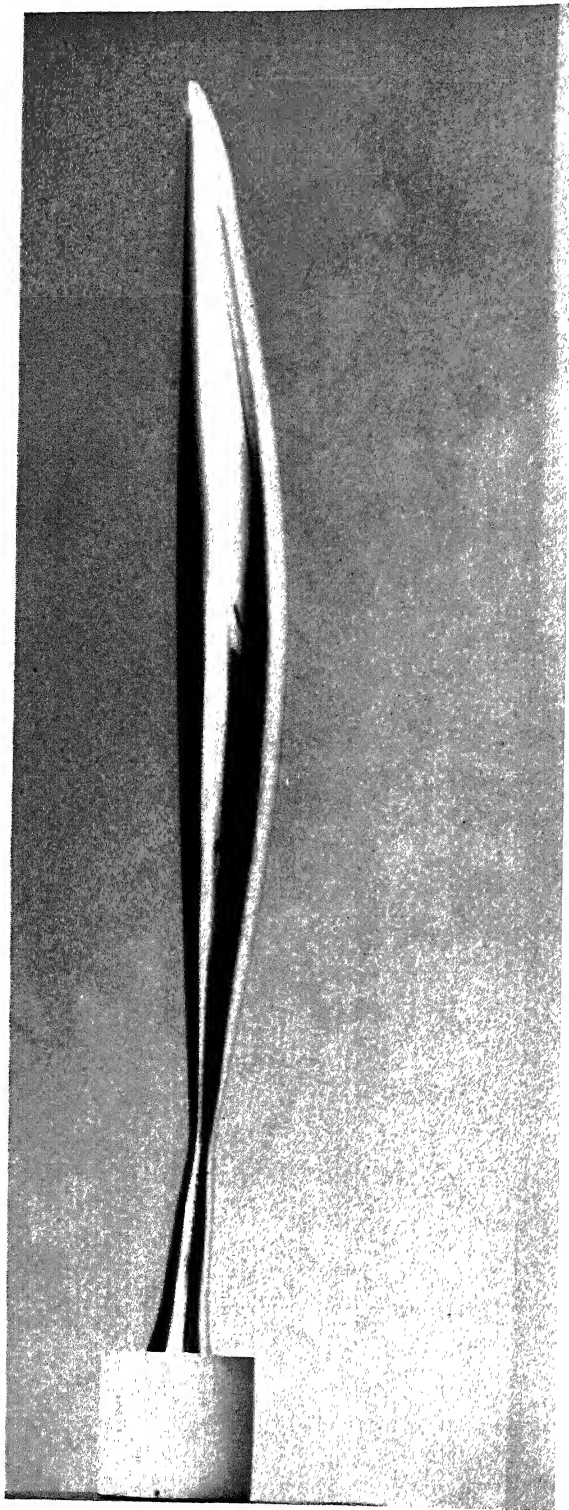


*Burchfield. 70*



*Bonnard. 51*





Brancusi. 54

BRANCUSI, Constantin. Rumanian, born 1876. Lives in Paris.

54 BIRD IN SPACE. (1919.) Bronze, 54" high. Given anonymously. 153.34.

BRAQUE, Georges. French, born 1881.

55 SODA. (1911.) Oil on canvas, 14 $\frac{1}{8}$ " diameter. Acquired through the Lillie P. Bliss Bequest. 8.42.

56 OVAL STILL LIFE. (1914.) Oil on canvas, 36 x 25". Gift of the Advisory Committee. 210.35.

57 THE TABLE. 1928. Oil on canvas, 70 $\frac{3}{4}$  x 28 $\frac{3}{4}$ ". Acquired through the Lillie P. Bliss Bequest. 520.41.

58 BEACH AT DIEPPE. 1928. Oil on canvas, 10 $\frac{3}{4}$  x 18 $\frac{1}{8}$ ". Mrs. John D. Rockefeller, Jr. Purchase Fund. 272.39.

59 LE JOURNAL. 1929. Oil on canvas, 9 $\frac{3}{4}$  x 16 $\frac{1}{4}$ ". Gift of Mrs. Saidie A. May. 139.34. Repr. *Bulletin*, vol. II, no. 2.

60 THE CLAY PIPE. 1931. Oil on canvas, 10 $\frac{3}{4}$  x 13 $\frac{3}{4}$ ". Gift of Edward M. M. Warburg. 138.34.

*Also, prints and illustrations.*

BREININ, Raymond. American, born Russia 1909.

61 ONE MORNING. (c. 1939.) Watercolor, 16 $\frac{5}{8}$  x 27 $\frac{5}{8}$ ". Mrs. John D. Rockefeller, Jr. Purchase Fund. 568.39. Repr. *Americans* 1942, p. 26.

BROOK, Alexander. American, born 1898.

62 GEORGE BIDDLE PLAYING THE FLUTE. (1929.) Oil on canvas, 40 $\frac{3}{8}$  x 30 $\frac{1}{4}$ ". Gift of Mrs. John D. Rockefeller, Jr. 38.35.

*Also, a drawing and prints.*

BURCHFIELD, Charles. American, born 1893.

63 ROGUES' GALLERY. 1916. Watercolor, 13 $\frac{1}{2}$  x 19 $\frac{5}{8}$ ". 44.35. Repr. *Burchfield*, no. 4.

64 THE CITY. 1916. Watercolor, 13 $\frac{3}{8}$  x 19 $\frac{3}{8}$ ". 42.35.

65 GARDEN OF MEMORIES. 1917. Crayon and watercolor, 25 $\frac{3}{4}$  x 22 $\frac{1}{2}$ ". 2.36. (By exchange.) Repr. *Burchfield*, no. 25.

66 INSECTS AT TWILIGHT. 1917. Watercolor, 14 x 19 $\frac{3}{4}$ ". 3.36. (By exchange.)

67 BEECH TREES. 1917. Watercolor, 21 $\frac{1}{4}$  x 17". 40.35. Repr. *Burchfield*, no. 21.

Nos. 63-67, gifts of Mrs. John D. Rockefeller, Jr.

68 THE EAST WIND. (1918.) Watercolor, 18 x 22". Gift of Mrs. W. Murray Crane. 167.34. Repr. *Bulletin*, vol. II, no. 4.

69 THE FIRST HEPATICAS. (1918.) Watercolor, 21 $\frac{1}{2}$  x 27 $\frac{1}{2}$ ". 43.35. Repr. *Burchfield*, no. 27.

70 THE INTERURBAN LINE. 1920. Watercolor, 14 $\frac{3}{4}$  x 20 $\frac{3}{4}$ ". 4.36. (By exchange.) Repr. postcard.

Nos. 69-70, gifts of Mrs. John D. Rockefeller, Jr.

71 RAILROAD GENTRY. (1920.) Watercolor, 17 $\frac{1}{2}$  x 24". Given anonymously. 2.30. Repr. 19 *Americans*, no. 2.

CADMUS, Paul. American, born 1906.

72 GREENWICH VILLAGE CAFETERIA. (1934.) Oil on canvas, 25 $\frac{1}{2}$  x 39 $\frac{1}{2}$ ". Extended loan. E.L.34.1508. Repr. *Art in Our Time*, no. 148.

73 FILLING STATION: 8 tempera designs for the ballet produced by the Ballet Caravan, 1938. 7 designs for costumes, various sizes, 12 $\frac{1}{8}$  x 10 $\frac{1}{8}$ " to 6 $\frac{1}{2}$  x 9 $\frac{5}{8}$ "; 1 design for scenery, 8 x 11". Gift of Lincoln Kirstein. 506.41.1-8. Dance Archives.

CALDER, Alexander. American, born 1898.

74 THE HOSTESS. (1928.) Wire construction, 11 $\frac{1}{2}$ " high. Gift of Edward M. M. Warburg. 319.41.

- 75 Cow. (1929.) Wire construction, 16" long. Gift of Edward M. M. Warburg. 318.41.
- 76 MOBILE. (1934.) Pipe, wire and wood, 40½" high. Given anonymously (by exchange). 163.34. Repr. *Modern Works*, no. 161.
- 77 LOBSTER TRAP AND FISH TAIL. (1939.) Metal, about • 15' long. Gift of the Advisory Committee. 590.39. (Illustrated on p. 32.)  
*Also, illustrations.*

CAMPBELL, Jewett. American, born 1912.

- 78 REFLECTED GLORY. (1939.) Oil on canvas, 16⅞ x 20". Purchase Fund. 139.42.

- 79 THE SKATERS. (1940.) Oil on canvas, 17 x 14". Mrs. John D. Rockefeller, Jr. Purchase Fund. 140.42.

CANADÉ, Vincent. American, born Italy 1879.

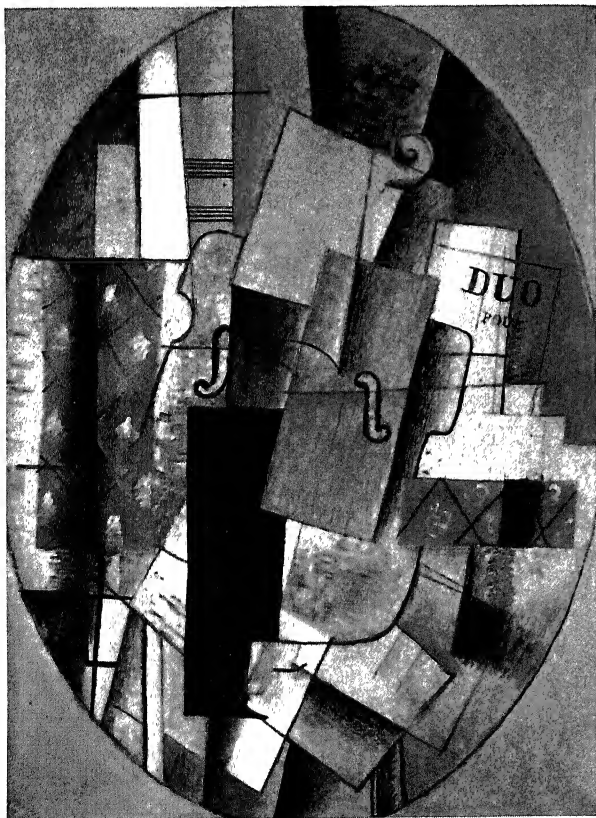
- 80 SELF PORTRAIT. (c. 1926.) Oil on canvas, 18⅝ x 14". Gift of Mrs. John D. Rockefeller, Jr. (by exchange). 5.36.

- 81 STILL LIFE. (c. 1939.) Oil on canvas board, 8⅞ x 12⅞". Gift of the artist. 589.39.

*Also, prints.*

CARLES, Arthur B. American, born 1882.

- 82 COMPOSITION No. 3. (1931-32.) Oil on canvas, 51⅜ x 38¾". Gift of Leopold Stokowski. 393.41.

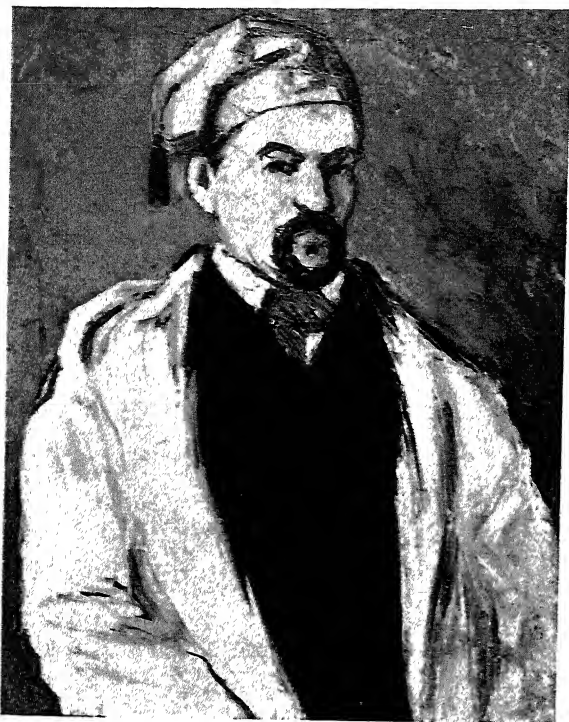


CALDER-CARLES



Braque. 57

Braque. 56



Cézanne. 83

CÉZANNE, Paul. French. 1839-1906.

All the following works by Cézanne are described in detail and reproduced in the catalog, *The Lillie P. Bliss Collection*, 1934. Dates are based principally on the conclusions of Lionello Venturi and Jerome Klein.

- 83 MAN IN A BLUE CAP (UNCLE DOMINIC). (1865-66.)  
• Oil on canvas,  $31\frac{3}{8} \times 25\frac{1}{4}$ ". 17.34. Repr. *Color Portfolio*, no. 2; also color postcard.
- 84 THE ROAD. (1871-72.) Oil on canvas,  $23\frac{3}{8} \times 28\frac{1}{2}$ ". 14.34. Repr. *Bliss*, 1934, no. 2.
- 85 EXCHANGED 1941. CHOCQUET IN AN ARMCHAIR. (1877?)  
Oil on canvas,  $17\frac{3}{4} \times 14\frac{1}{2}$ ". 20.34. Repr. *Bliss*, 1934, no. 4.
- 86 PEARS AND KNIFE. (c. 1878.) Oil on canvas,  $7\frac{3}{4} \times 12\frac{1}{8}$ ". 10.34. Repr. *Bliss*, 1934, no. 3.
- 87 HOUSE AND BARRIER. (c. 1880.) Watercolor,  $7\frac{1}{2} \times 4\frac{3}{4}$ ". 12.34. Repr. *Bliss*, 1934, no. 14.
- 88 THE WATER CAN. (c. 1880-82.) Oil on canvas,  $10\frac{3}{8} \times 13\frac{3}{4}$ ". 7.34. Repr. *Bliss*, 1934, no. 5.
- 89 BATHERS. (c. 1885.) Watercolor,  $4\frac{3}{4} \times 7\frac{5}{8}$ ". 2.34. Repr. *Bliss*, 1934, no. 12.
- 90a THE BRIDGE AT GARDANNE. (1885-86.) Watercolor,  $8\frac{1}{8} \times 12\frac{1}{4}$ ". 6.34a.
- 90b On reverse: VIEW OF GARDANNE. (1885-86.) Pencil,  $8\frac{1}{8} \times 12\frac{1}{4}$ ". 6.34b. Repr. *Bliss*, 1934, nos. 13A, 13B.
- 91 PORTRAIT OF MME. CÉZANNE. (c. 1885-87.) Oil on canvas,  $18 \times 15$ ". 19.34. Repr. *Bliss*, 1934, no. 7.
- 92 THE BATHER. (c. 1885-90.) Oil on canvas,  $49\frac{1}{4} \times 37\frac{1}{4}$ ". 1.34.
- 93 EXCHANGED 1941. FRUIT AND WINE. (c. 1888.) Oil on canvas,  $20\frac{7}{8} \times 25\frac{3}{8}$ ". 11.34. Repr. *Bliss*, 1934, no. 6.
- 94 PROVENÇAL HOUSE AND TREES. (c. 1890.) Watercolor,  $12\frac{5}{8} \times 19$ ". 13.34. Repr. *Bliss*, 1934, no. 15.

- 95 STILL LIFE WITH APPLES. (1890-1900.) Oil on canvas, •  $27 \times 36\frac{1}{2}$ ". 22.34.
- 96 HOUSE AMONG TREES. (1890-1900.) Watercolor,  $10\frac{3}{4} \times 17$ ". 15.34. Repr. *Bliss*, 1934, no. 16.
- 97 PINES AND ROCKS. (1895-1900.) Oil on canvas,  $31\frac{7}{8} \times 25\frac{7}{8}$ ". 16.34. Repr. postcard.
- 98 ORANGES. (1895-1900.) Oil on canvas,  $22\frac{3}{4} \times 28\frac{1}{2}$ ". 18.34. Repr. *Bliss*, 1934, no. 11.
- 99a BATHERS UNDER A BRIDGE. (1895-1900.) Watercolor,  $8\frac{1}{4} \times 10\frac{3}{4}$ ". 5.34a.
- 99b On reverse: ANATOMICAL FIGURE (Study of Houdon's *Ecorché*). (c. 1895.) Pencil,  $10\frac{3}{4} \times 8\frac{1}{4}$ ". 5.34b. Repr. *Bliss*, 1934, nos. 18A, 18B.
- 100 ROCKY RIDGE. (1895-1900.) Watercolor,  $11\frac{1}{2} \times 18$ ". 21.34. Repr. *Bliss*, 1934, no. 20.
- 101 MONT STE-VICTOIRE. (c. 1900.) Watercolor,  $11\frac{1}{2} \times 18$ ". 24.34. Repr. *Bliss*, 1934, no. 17.
- 102 TREES AMONG ROCKS. (1900 or later.) Watercolor,  $18\frac{1}{8} \times 11$ ". 23.34. Repr. *Bliss*, 1934, no. 19.
- 103a FOLIAGE. (1895-1905.) Watercolor,  $17\frac{5}{8} \times 22\frac{3}{8}$ ". 9.34a. Repr. *Bliss*, 1934, no. 21A.
- 103b On reverse: STUDY OF FOLIAGE. Watercolor,  $17\frac{5}{8} \times 22\frac{3}{8}$ ". 9.34b.

Nos. 83-103b, Lillie P. Bliss Collection.

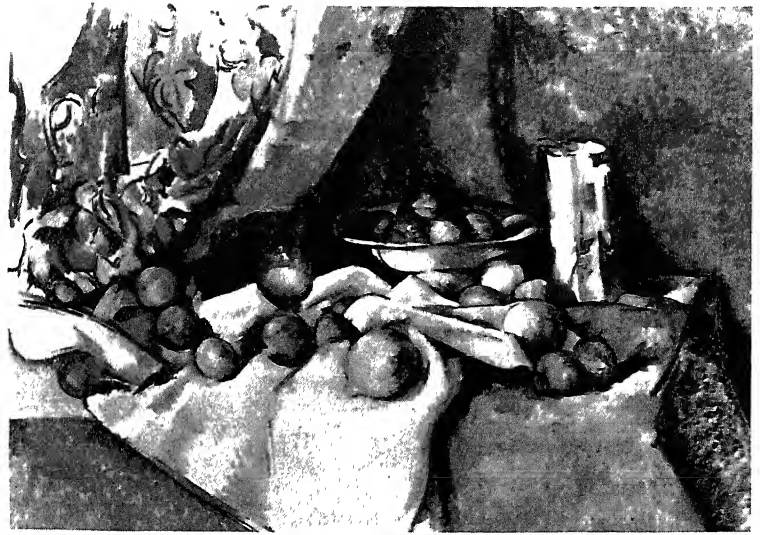
Also, prints.

CHAGALL, Marc. Born Russia 1887. Worked in Paris. Now in U.S.A.

- 104 ADAM AND EVE. 1910. Watercolor and black wash,  $7\frac{3}{4} \times 11\frac{3}{8}$ ". Given anonymously. 46.35.

Cézanne. 97



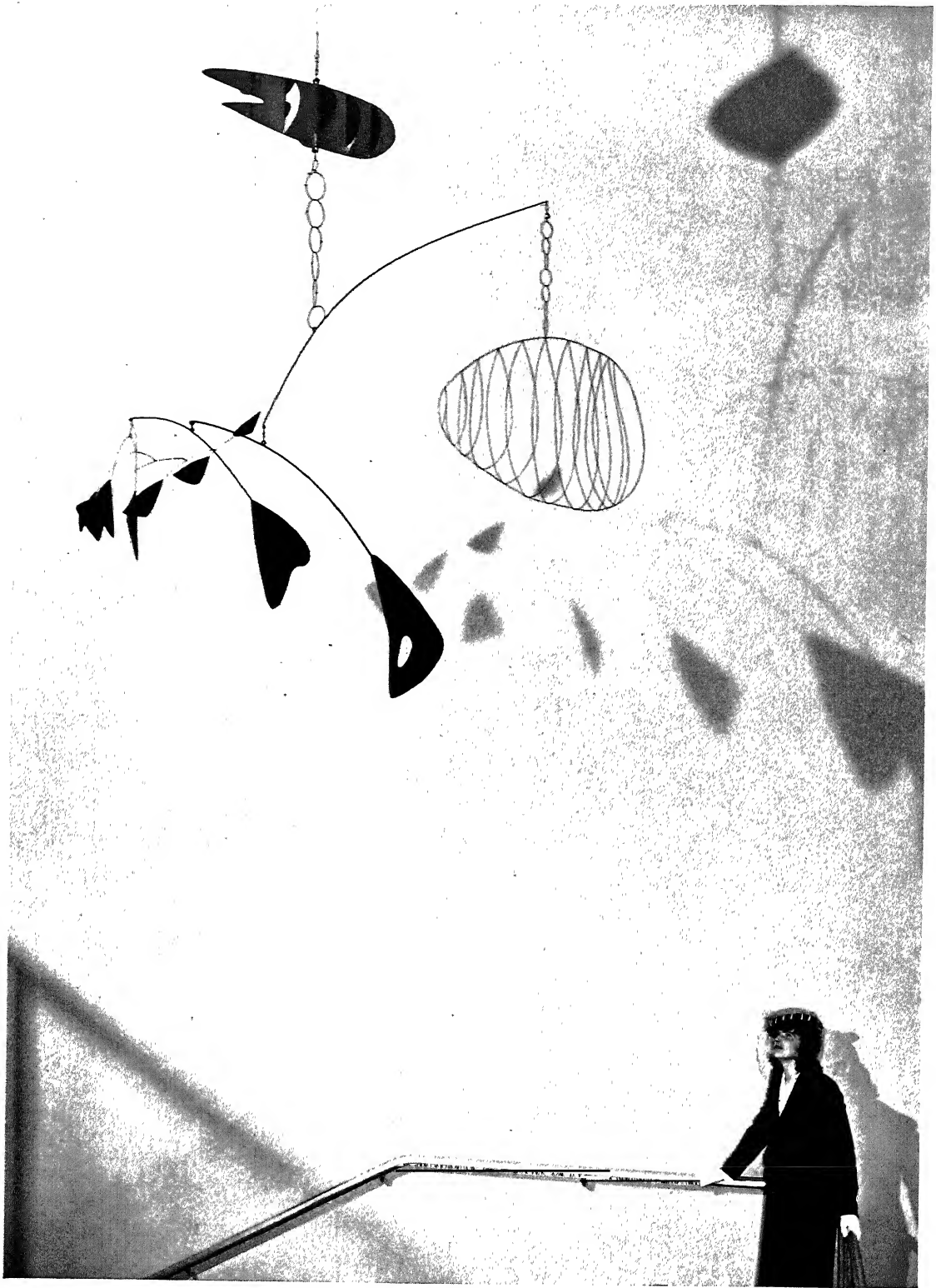


*Cézanne. 95*



*Cézanne. 92*





*Calder. 77*



Charlot. 108

105 JEWISH WEDDING. Gouache and pastel, 21 x 25½". Gift of A. Conger Goodyear. 168.34. Repr. *Ptg. in Paris*, no. 13.

106 VASLAW NIJINSKY. Study of the dancer in the ballet, *Spectre de la Rose*, 1911. Watercolor, 10 x 8". Gift of Edward M. M. Warburg. 507.41. Dance Archives. Also, prints and illustrations.

CHARLOT, Jean. American, born Paris 1898. Worked in Mexico.

107 LANDSCAPE, MILPA ALTA. 1924. Oil on canvas, 11 x 14". Gift of Mrs. John D. Rockefeller, Jr. (by exchange). 217.37.

108 WOMAN LIFTING REBOZO. 1935. Oil on canvas, 25½ x 30". Given anonymously (by exchange). 468.41. Also, a drawing and prints.

CHAVEZ, Edward. American, born 1917.

109 COLT. (c. 1939.) Gouache, 17½ x 21½". Mrs. John D. Rockefeller, Jr. Purchase Fund. 569.39.

de CHIRICO, Giorgio. Italian, born Greece 1888. Worked in Paris.

110 NOSTALGIA OF THE INFINITE. 1911. Oil on canvas, 53¼ x 25½". Purchase Fund. 87.36. Repr. *Color Portfolio*, no. 13.

111 DELIGHTS OF THE POET. (c. 1913.) Oil on canvas, 27¾ x 34". Acquired through the Lillie P. Bliss Bequest. 525.41. Repr. *Modern Works*, no. 56.

112 TOYS OF A PRINCE (Evil Genius of a King). (1914?) Oil on canvas, 24 x 19¾". Purchase Fund. 112.36.

113 CONVERSATION. (1926?) Oil on wood, 13¼ x 10¼". Gift of Mrs. Saidie A. May. 1.35.

114 HORSES. Gouache, 9¾ x 13¼". Gift of Mrs. Saidie A. May. 2.35.

Also, drawings, prints and illustrations.

CIKOVSKY, Nicolai. American, born Poland 1894.

115 GIRL IN GREEN. (1937.) Oil on canvas, 36 x 30". Mrs. John D. Rockefeller, Jr. Purchase Fund. 295.38.

Also, a print.

COLEMAN, Glenn O. American, 1887-1932.

116 ANGELO'S PLACE. (1929.) Oil on canvas, 25¼ x 34¼". Gift of Mrs. John D. Rockefeller, Jr. 47.35.

117 Study for CHERRY HILL. Gouache, 10½ x 7⅞". 7.36. (By exchange.)

118 JEFFERSON MARKET COURT. Tempera, 12¾ x 14¾". 123.40.

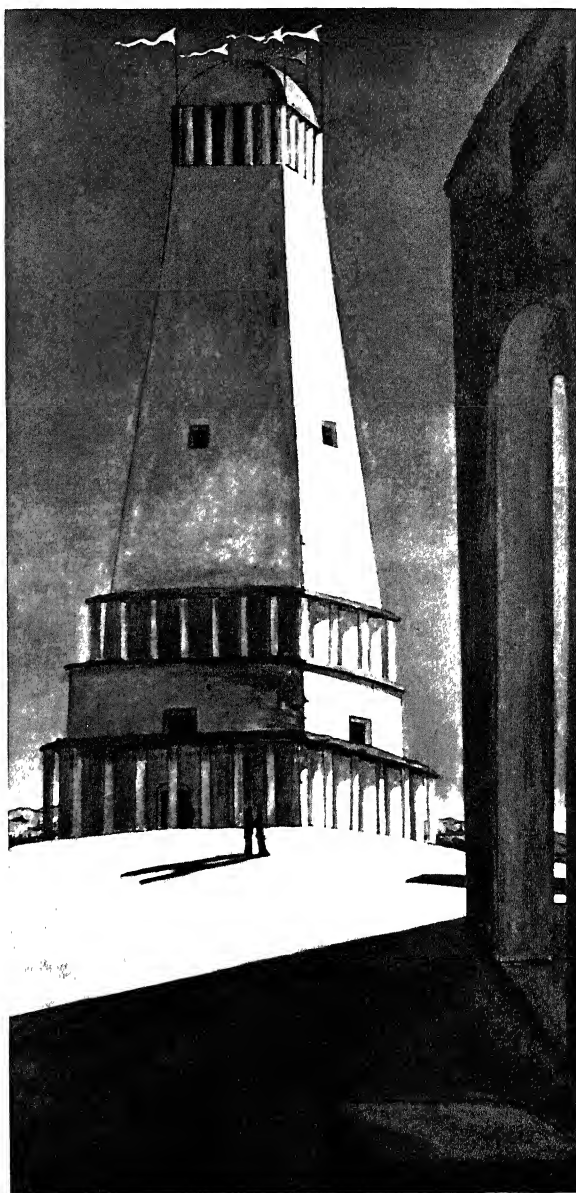
Nos. 117-118, given anonymously.

Also, prints.

CONSTABLE, William. Australian, born 1906.

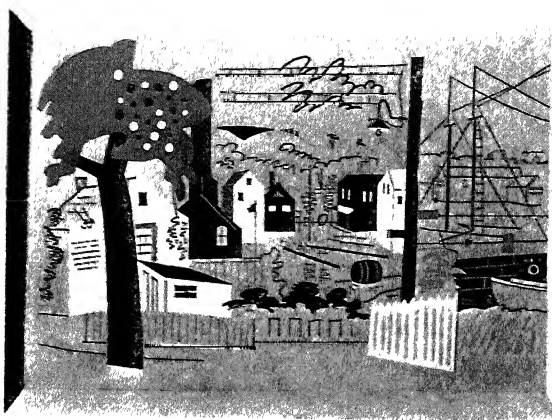
119 DESIGN FOR AN ABORIGINAL BALLET, No. 1. Gouache, 15½ x 20¾". Mrs. Simon Guggenheim Fund. 526.41.

de Chirico. 110





*Dali. 122*



*Davis. 133*

COOK, Howard. American, born 1901.

- 120 MORNING AT HONDO. (1941.) Watercolor,  $13\frac{1}{2} \times 27\frac{1}{4}$ ". Mrs. John D. Rockefeller, Jr. Purchase Fund. 141.42.

de CREEFT, José. American, born Spain 1884.

- 121 SATURNIA. (1939.) Lead relief,  $60 \times 38$ ". Gift of Mrs. George E. Barstow. 591.39.

DALI, Salvador. Spanish, born 1904. Worked in Paris. Now in U.S.A.

- 122 THE PERSISTENCE OF MEMORY. 1931. Oil on canvas,  $10 \times 14$ ". Given anonymously. 162.34. Repr. in color, *Dali*, no. 9; color repr. and color postcard.
- 123 PORTRAIT OF GALA. 1935. Oil on wood,  $12\frac{3}{4} \times 10\frac{1}{2}$ ". Given anonymously. 298.37. Repr. *Dali*, no. 26; *Color Portfolio*, no. 14.
- 124 IMPERIAL VIOLETS. 1938. Oil on canvas,  $39\frac{1}{4} \times 56\frac{1}{8}$ ". Gift of Edward James. 527.41. Repr. *Dali*, no. 38.
- Also, a drawing, prints, illustrations and a film.*

DALSTROM, Gustaf. American, born Sweden 1893.

- 125 CITY BUILDINGS. 1935. Oil on composition board,  $26\frac{3}{4} \times 32\frac{1}{4}$ ". Purchase Fund. 570.39.

DAUMIER, Honoré. French, 1808-1879.

- 126 BUST OF GUZOT. (1832, but cast posthumously.) Bronze,  $6\frac{1}{2}$ " high. Gift of Mrs. John D. Rockefeller, Jr. 621.39. Another cast repr. *Daumier*, no. 138.
- 127 THE LAUNDRESS. (1861?) Oil on wood,  $19\frac{5}{8} \times 13\frac{1}{8}$ ". Lillie P. Bliss Collection. 27.34. Repr. *Bliss*, 1934, no. 22.

*Also, prints.*

DAVIDSON, Jo. American, born 1883.

- 128 PORTRAIT OF LA PASIONARIA (Dolores Ibarruri). 1938. Bronze,  $20\frac{1}{2}$ " high. The purchase money, subscribed by trustees and friends of the Museum, was given by the artist to a fund for assisting refugee artists. 320.41.

DAVIES, Arthur B. American, 1862-1928.

- 129 THE WINE PRESS. (1918.) Oil on canvas,  $32\frac{1}{4} \times 24\frac{1}{4}$ ". 31.34. Repr. *Bliss*, 1934, no. 23.
- 130 ITALIAN LANDSCAPE. (1925.) Oil on canvas,  $25\frac{1}{2} \times 39\frac{1}{2}$ ". 30.34. Repr. *Art in Our Time*, no. 108.
- Nos. 129-130, Lillie P. Bliss Collection.

*Also, prints and a tapestry (designed by the artist).*

*de Creeft. 121*



DAVIS, Emma Lu. American, born 1905.

131 COSMIC PRESENCE. (1934.) Wood, painted, 66¼" long. Purchase Fund. 9.42. Repr. *Americans* 1942, p. 45.

132 HEAD OF CHINESE RED ARMY SOLDIER. (1936.) Walnut, 9¾" high. Mrs. John D. Rockefeller, Jr. Purchase Fund. 142.42. Repr. *Americans* 1942, pp. 48, 49.

DAVIS, Stuart. American, born 1894.

133 SUMMER LANDSCAPE. 1930. Oil on canvas, 29 x 42".  
• Purchase Fund. 30.40. Repr. postcard.

134 STUDY FOR HOT STILL-SCAPE. 1940. Oil on canvas, 9 x 12". Given anonymously. 469.41.

*Also, drawings and prints.*

DEGAS, Hilaire-Germain-Edgar. French, 1834-1917.

135 Sold 1939. RACE HORSES. 1884. Oil on canvas, 18¼ x 21⅝". 38.34. Repr. *Bliss*, 1934, no. 25.

136 Exchanged 1942. AFTER THE BATH. 1885. Pastel, 25½ x 20". 32.34. Repr. *Bliss*, 1934, no. 26.

Nos. 135-136, formerly Lillie P. Bliss Collection.

137 DANCERS. (c. 1899.) Pastel, 37¼ x 31¾". Gift of William S. Paley. 470.41.

*Also, drawings and prints.*

DEHN, Adolf. American, born 1895.

138 FLORIDA SYMPHONY. 1939. Watercolor, 19⅜ x 28⅜". 571.39.



*Degas. 137*

139 BUTTE, UTAH. 1940. Watercolor, 18⅜ x 26½". 245.40.  
(By exchange.) Repr. postcard.

Nos. 138-139, Mrs. John D. Rockefeller, Jr. Purchase Fund.

*Also, a drawing and prints.*

DELAUNAY, Robert. French, 1885-1941.

140 RHYTHM WITHOUT END. (1935.) Gouache, 10⅝ x 8¼". Given anonymously. 34.36.

*Also, drawings, prints and illustrations.*

DEMUTH, Charles. American, 1883-1935.

141 STROLLING. 1912. Watercolor, 8½ x 5⅝". 60.35.

142 FLOWERS. 1915. Watercolor, 8½ x 11". 55.35.

143 Exchanged 1942. IN VAUDEVILLE. 1916. Watercolor, 13 x 7⅞". 58.35.

144 IN THE GYMNASIUM. Watercolor, 10¾ x 8". 125.40.

145 AT LAURA'S. 1916. Watercolor, 8½ x 10¾". 52.35.

Nos. 141-145, gifts of Mrs. John D. Rockefeller, Jr.

146 THE SHINE. 1916. Watercolor, 7¾ x 10¼". Gift of James W. Barney. 165.34.

147 EIGHT O'CLOCK. 1917. Watercolor, 7⅞ x 10⅝". 54.35.

148 AT A HOUSE IN HARLEY STREET. 1918. Watercolor, 8 x 11". 56.35.

149 ACROBATS. 1919. Watercolor, 13 x 7⅞". 51.35. Repr. *Bulletin*, vol. II, no. 8; also color postcard.

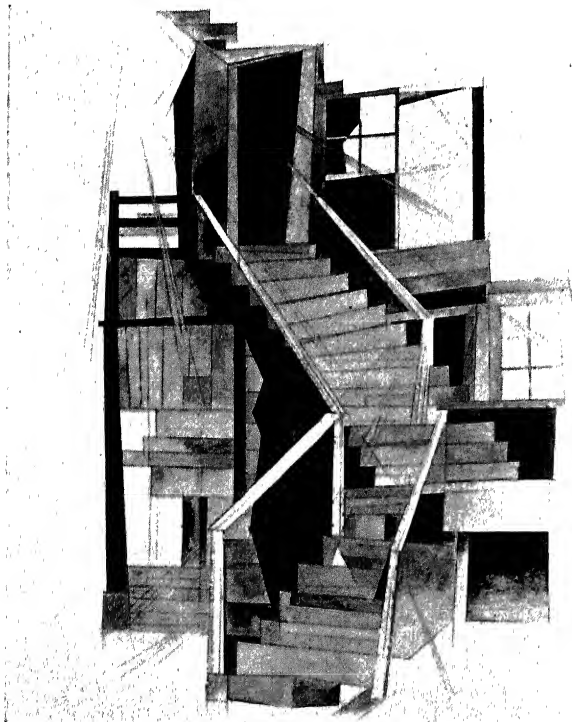
150 STAIRS, PROVINCETOWN. 1920. Watercolor, 23½ x 19½". 59.35.

151 IN THE KEY OF BLUE. (c. 1920.) Gouache, 19½ x 15½". 57.35.

152 CORN AND PEACHES. 1929. Watercolor, 13¾ x 19¾". 53.35.

Nos. 147-152, gifts of Mrs. John D. Rockefeller, Jr.

*Demuth. 150*







*Despiau. 169*

DERAIN, André. French, born 1880.

153 HEAD OF A WOMAN. (c. 1906.) Oil on canvas,  $28\frac{3}{4} \times 23\frac{5}{8}$ ". Given anonymously. 143.42.

154 BACCHIC DANCE. (c. 1906.) Watercolor,  $19\frac{1}{2} \times 25\frac{1}{2}$ ". Given anonymously. 61.35.

155 THE WINDOW ON THE PARK. (1912.) Oil on canvas,  $51 \times 35$ ". Mrs. John D. Rockefeller, Jr. Purchase Fund, purchased in memory of Mrs. Cornelius J. Sullivan. 631.39.

156 VALLEY OF THE LOT AT VERS. (1912.) Oil on canvas,  $28\frac{7}{8} \times 36\frac{1}{4}$ ". Mrs. John D. Rockefeller, Jr. Purchase Fund. 262.39. Repr. *Art in Our Time*, no. 98.

157 TORSO. (1918-20.) Oil on cardboard,  $30 \times 21\frac{3}{8}$ ". Purchase Fund (by exchange). 1638.40.

158 HEAD OF A WOMAN. (1918-20.) Oil on canvas,  $14\frac{1}{2} \times 9$ ". Lillie P. Bliss Collection. 44.34. Repr. *Bliss, 1934*, no. 34.

159 THE FARM. (1922-24.) Oil on canvas,  $19\frac{3}{4} \times 24$ ". Lillie P. Bliss Collection. 46.34. Repr. *Bliss, 1934*, no. 35.

160 LANDSCAPE. (1927-28.) Oil on canvas,  $31\frac{1}{4} \times 37\frac{7}{8}$ ". Lillie P. Bliss Collection. 45.34. Repr. *Bliss, 1934*, no. 36.

161 LANDSCAPE. Oil on canvas,  $23\frac{1}{2} \times 28\frac{5}{8}$ ". Given anonymously. 454.37.

*Also, a drawing and prints.*

DESPIAU, Charles. French, born 1874.

162 LITTLE PEASANT GIRL. (1904.) Original plaster,  $15\frac{3}{4}$ " high. 619.39.

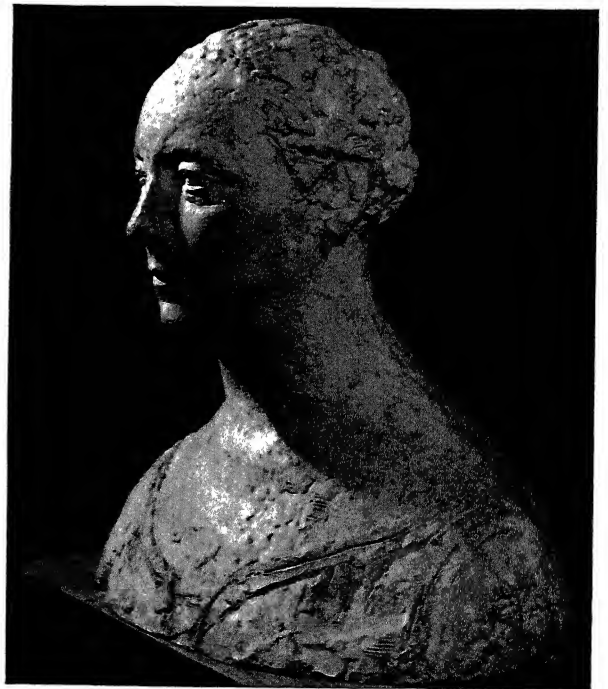
163 YOUNG PEASANT GIRL. (1909.) Pewter (cast 1929),  $11\frac{1}{2}$ " high. 618.39.

164 MADAME OTHON FRIESZ. (1924.) Original plaster,  $20\frac{7}{8}$ " high. 616.39.

165 Mlle. JEANES. (1926.) Original plaster,  $21\frac{3}{4}$ " high. 617.39.

Nos. 162-165, gifts of Mrs. John D. Rockefeller, Jr.

*Despiau. 167*



166 MARIA LANI. (1929?) Bronze, 14" high. Gift of Lillie P. Bliss. 11.30. Repr. *Modern Works*, no. 162.

167 PORTRAIT HEAD. Original plaster, 18¼" high. 620.39.

168 SEATED YOUTH. (1932?) Bronze, 30" high. 623.39. Repr. *Art in Our Time*, no. 265.

Nos. 167-168, gifts of Mrs. John D. Rockefeller, Jr.

169 ASSIA. (1938.) Bronze, 6' ¾" high. Gift of Mrs. Simon Guggenheim. 334.39. Repr. postcard.

170 ANNE MORROW LINDBERGH. (1939.) Bronze, 15½" high. Gift of Colonel and Mrs. Charles A. Lindbergh. 1654.40.

*Also, drawings and a print.*

DICKINSON, Preston. American, 1891-1930.

171 PLUMS ON A PLATE. (1926.) Oil on canvas, 14 x 20". 2.31. Repr. *Art in Our Time*, no. 119.

172 STILL LIFE. 1926. Pastel, 21 x 14". 63.35.

173 HARLEM RIVER. Oil on canvas, 16½ x 20¼". 62.35.

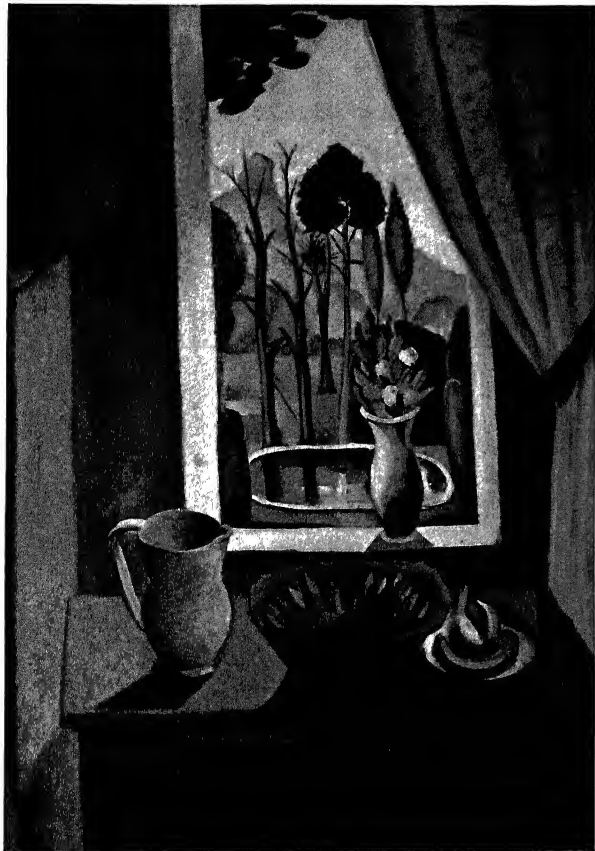
174 ENVIRONS OF NEW YORK. Pastel, 11½ x 11¼". 64.35.

Nos. 171-174, gifts of Mrs. John D. Rockefeller, Jr.

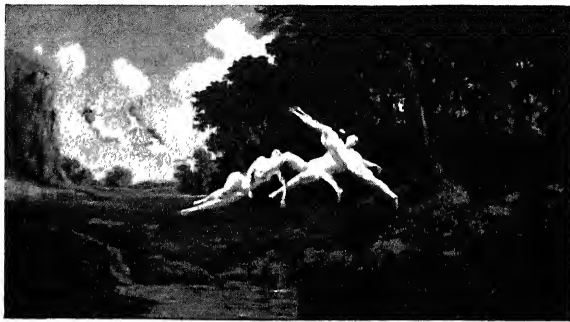
DIX, Otto. German, born 1891.

175 DR. MEYER-HERMANN. 1926. Oil on wood, 58¾ x 39".  
• Gift of Philip Johnson. 3.32.

*Derain. 155*



DESPIAU-DLUGOSZ



*Eilshemius. 187*



*Dix. 175*

176 CHILD WITH DOLL. 1928. Oil on wood, 29¼ x 15¼".  
Given anonymously. 65.35.

*Also, prints.*

DLUGOSZ, Louis. American, born 1916.

177 DOUGLAS SMITH. (1934.) Terra cotta, 9" high. 246.40.

178 HENRY. (1938.) Terra cotta, 12½" high. 247.40.

Nos. 177-178, Purchase Fund.



*Duchamp-Villon. 184*

*Dove. 179*

DOVE, Arthur G. American, born 1880.

179 GRANDMOTHER. (1925.) Collage of wood, needlepoint, page from Bible, pressed flowers, 20 x 21¼". Gift of Philip Goodwin (by exchange). 636.39.

180 WILLOWS. (1940.) Oil on canvas, 25 x 35". Gift of Duncan Phillips. 471.41.

DuBOIS, Guy Pène. American, born 1884.

181 AMERICANS IN PARIS. 1927. Oil on canvas, 29 x 36½". Given anonymously. 66.35.

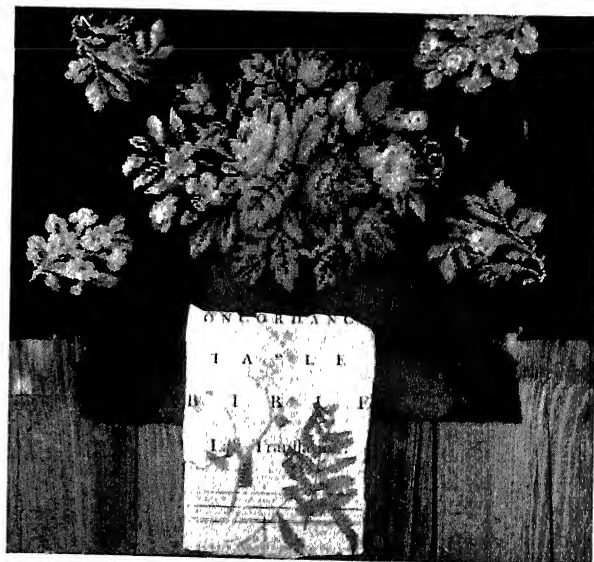
DUCHAMP, Marcel. French, born 1887. Now in U.S.A.

182 MONTE CARLO SHARE. 1924. Collage, 12¼ x 7¾". Gift of the artist. 3.39.

DUCHAMP-VILLON, Raymond. French, 1876-1918.

183 THE LOVERS. (1913.) Plaster, 27½ x 46". Purchase Fund. 258.39. Repr. *Art in Our Time*, no. 305.

184 THE HORSE. 1914. Bronze, 40" high. Van Gogh Purchase Fund. 456.37. This cast was made after the sculptor's death by his brothers Jacques Villon and Marcel Duchamp, who enlarged the original model according to the artist's instructions.





Ensor. 191

Ernst. 199

DUFY, Raoul. French, born 1879.

185 THE PALM. 1923. Watercolor,  $21\frac{1}{4} \times 25\frac{3}{4}$ ". Gift of Mrs. Saidie A. May. 140.34. Repr. *Modern Works*, no. 75.

*Also, illustrations.*

EILSHEMIUS, Louis. American, 1864-1941.

186 FIGURE. 1889. Oil on canvas,  $13 \times 8$ ". Extended loan from Miss Adelaide M. de Groot. E.L.37.1376.

187 AFTERNOON WIND. 1899. Oil on canvas,  $20 \times 36$ ".  
• Given anonymously. 394.41.

188 THE LAST RAY. 1910. Oil on cardboard,  $15 \times 20$ ". Extended loan from Miss Adelaide M. de Groot. E.L.42.517.

189 IN THE STUDIO. (c. 1911.) Oil on cardboard,  $22\frac{1}{8} \times 13\frac{3}{4}$ ". Given anonymously. 67.35.

EMMET, Lily Cushing. American, born 1909.

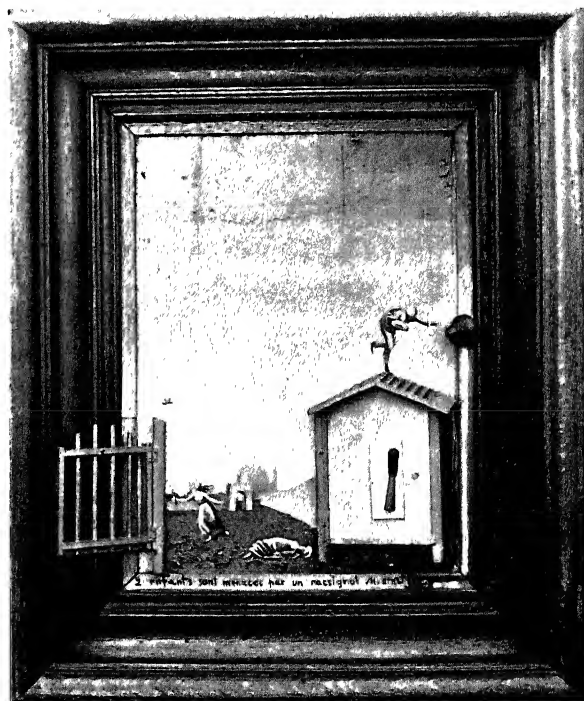
190 MAIN STREET, SAUCERTIES. (1938.) Gouache on cardboard,  $18\frac{1}{2} \times 26\frac{1}{8}$ ". Given anonymously. 319.39.

ENSOR, Baron James. Belgian, born 1860.

191 TRIBULATIONS OF ST. ANTHONY. 1887. Oil on canvas,  
•  $46\frac{3}{8} \times 66$ ". Purchase Fund. 1642.40.

EPSTEIN, Jacob. American, born 1880. Lives in London.

192 MOTHER AND CHILD. (1913?) Marble,  $17\frac{1}{4}$ " high.  
Gift of A. Conger Goodyear. 5.38.





Epstein. 193

- 193 PORTRAIT OF ORIOL ROSS. (1932.) Bronze, 25" high.  
• Gift of Edward M. M. Warburg. 233.

ERNST, Max. German, born 1891. Worked in France, 1922-41. Now in U.S.A.

- 194 THE LITTLE TEAR GLAND THAT SAYS TIC-TAC. (1920.) Gouache on wallpaper, 14 $\frac{1}{4}$  x 10". 238.35. Repr. *Cubism*, fig. 195.

- 195 THE HAT MAKES THE MAN. (Cologne, 1920.) Collage, pencil, ink, watercolor, 14 x 18". 242.35. Repr. *Fantastic*, no. 341.

- 196 THE GRAMINEOUS BICYCLE GARNISHED WITH BELLS THE PILFERED GREYBEARDS AND THE ECHINODERMS BENDING THE SPINE TO LOOK FOR CARESSES. (c. 1920.) Botanical chart altered with gouache, 29 $\frac{1}{4}$  x 39 $\frac{1}{4}$ ". 279.37. Repr. *Fantastic*, no. 346.

- 197 STRATIFIED ROCKS. NATURE'S GIFT OF GNEISS LAVA ICELAND MOSS 2 KINDS OF LUNCWORT TWO KINDS OF RUPTURES OF THE PERINEUM GROWTHS OF THE HEART B. THE SAME THING IN A WELL POLISHED BOX SOMEWHAT MORE EXPENSIVE. (c. 1920.) Collage and gouache, 6 x 8 $\frac{1}{8}$ ". 280.37.

- 198 WOMAN, OLD MAN AND FLOWER. (1923.) Oil on canvas, 38 x 51 $\frac{1}{4}$ ". 264.37. Repr. *Art in Our Time*, no. 187.

- 199 TWO CHILDREN ARE MENACED BY A NIGHTINGALE. • (1924.) Oil on wood with wood construction, 18 x 13 $\frac{1}{2}$ ". 256.37.

- 200 THE FOREST. (1926.) Oil on canvas, 28 $\frac{3}{4}$  x 36 $\frac{1}{4}$ ". 237.35.

- 201 MARINE. (c. 1926.) Painted plaster on canvas, 22 x 18 $\frac{1}{2}$ ". 85.36.

- 202 BUTTERFLIES. (1931.) Collage, oil and pencil, 19 $\frac{3}{4}$  x 25 $\frac{3}{4}$ ". 240.35.

- 203 THE NYMPH ECHO. (1936.) Oil on canvas, 18 $\frac{1}{4}$  x 21 $\frac{3}{4}$ ". 262.37. Repr. *Fantastic*, no. 373; also color repr.

- 204 LUNAR ASPARAGUS. (1936.) Plaster, 65 $\frac{1}{4}$ " high. 273.37. Nos. 194-204, Purchase Fund.

- 205 NAPOLEON IN THE WILDERNESS. (1941.) Oil on canvas, 18 $\frac{1}{4}$  x 15". Acquired by exchange. 12.42.

Also, collages, prints, a poster, illustrations, picture books and a photomontage.

FAUSETT, Dean. American, born 1913.

- 206 DERBY VIEW. (1939.) Oil on canvas, 24 $\frac{1}{8}$  x 40". Purchased from the Southern Vermont Artists' Exhibition at Manchester with a fund given anonymously. 1643.40. Repr. postcard.

FAUTRIER, Jean. French, born 1897.

- 207 FLOWERS. Oil on canvas, 25 $\frac{5}{8}$  x 21 $\frac{1}{4}$ ". Gift of A. Conger Goodyear. 530.41.

FEININGER, Lyonel. American, born 1871. Worked in Germany, 1887-1936. Now in U.S.A.

- 208 DAWN. 1938. Watercolor, 11 $\frac{1}{4}$  x 17 $\frac{5}{8}$ ". Purchase Fund. 501.41.

Also, prints.

FERGUSON, Duncan. American, born Shanghai 1901.

- 209 MIMI. (1928.) Plaster, 20" high. 615.39.

- 210 CAT. (1928.) Bronze, 7 $\frac{1}{2}$ " high. 613.39.

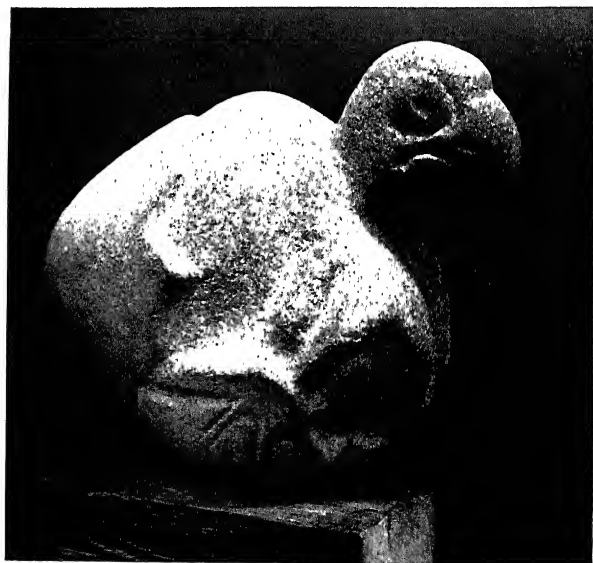
- 211 SQUIRREL. (1928.) Bronze, 15 $\frac{5}{8}$ " high. 614.39.

Nos. 209-211, gifts of Mrs. John D. Rockefeller, Jr.

FERREN, John. American, born 1905.

- 212 COMPOSITION. 1937. Etched and colored plaster with intaglio, 11 $\frac{7}{8}$  x 9 $\frac{1}{8}$ ". Gift of the Advisory Committee (by exchange). 498.41.

## Flannagan. 214





FIENE, Ernest. American, born Germany 1894.  
213 VENICE NO. 1. (1932.) Oil on wood,  $7\frac{3}{4}$  x  $11\frac{1}{4}$ ".  
Given anonymously. 130.40.

*Also, a drawing, prints and illustrations.*

FLANNAGAN, John B. American, 1898-1942.  
214 TRIUMPH OF THE EGG. (1937.) Stone, 12" high. Purchase Fund. 296.38.

FORBES, Donald. American, born 1906.  
215 JOSÉ. 1940. Oil on canvas, 19 x 15". Mrs. Simon Guggenheim Fund. 144.42.

FOSSUM, Sidney. American, born 1909.  
216 BUREAU OF RELIEF. 1937. Oil on canvas, 28 x 36".  
Gift of the New York World's Fair 1939. 1644.40.

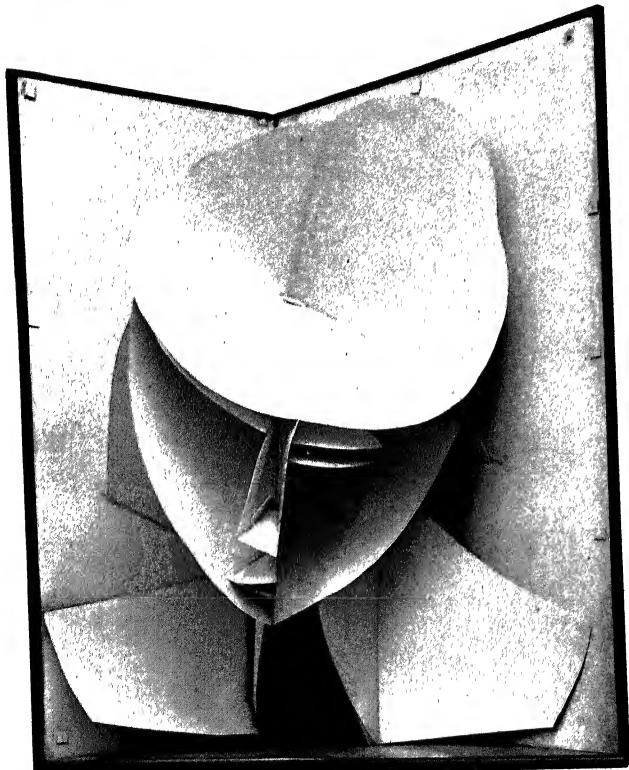
FREDENTHAL, David. American, born 1914.  
217 SUBWAY CAR INTERIOR. Watercolor,  $18\frac{3}{4}$  x  $24\frac{1}{4}$ ".  
Given anonymously. 129.40.

FREE, Karl. American, born 1903.  
218 FANTASIA. 1928. Watercolor,  $11\frac{1}{2}$  x  $15\frac{1}{8}$ ". 9.36. (By exchange.)  
219 WIND-BLOWN TREES. (1932.) Watercolor,  $13\frac{1}{2}$  x  $17\frac{1}{8}$ ". 10.36.

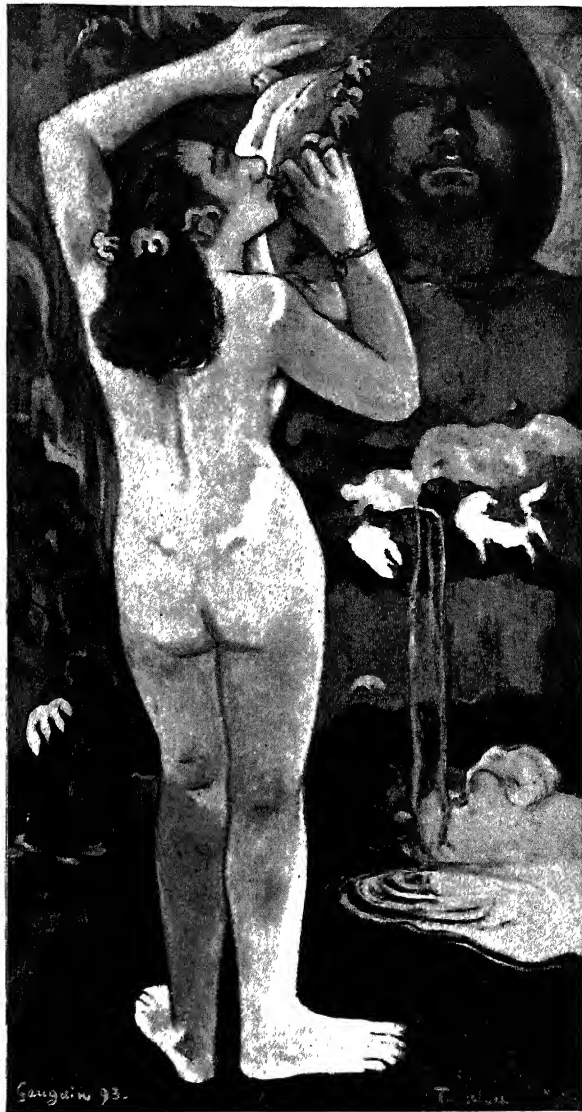
Nos. 218-219, given anonymously.

FRIEDMAN, Arnold. American, born 1879.  
220 POLO. (c. 1925.) Oil on canvas,  $21\frac{1}{4}$  x 24". Gift of Dr. Nathaniel S. Wolf (by exchange). 164.34.

## Gabo. 226



FIENE-GABO



Gauguin. 230

221 SNOWSCAPE. 1926. Oil on canvas,  $36\frac{1}{4}$  x 42". Gift of Mr. and Mrs. Samuel A. Lewisohn. 320.39. Repr. *Amer. Ptg. & Sc.*, no. 35.

*Also, prints.*

FRIESZ, Othon. French, born 1879.

222 LANDSCAPE WITH FIGURES (Bathers). 1909. Oil on canvas,  $25\frac{5}{8}$  x 32". 5.35. Repr. *Modern Works*, no. 80.

223 STANDING NUDE. 1929. Watercolor, 19 x 12". 17.32.

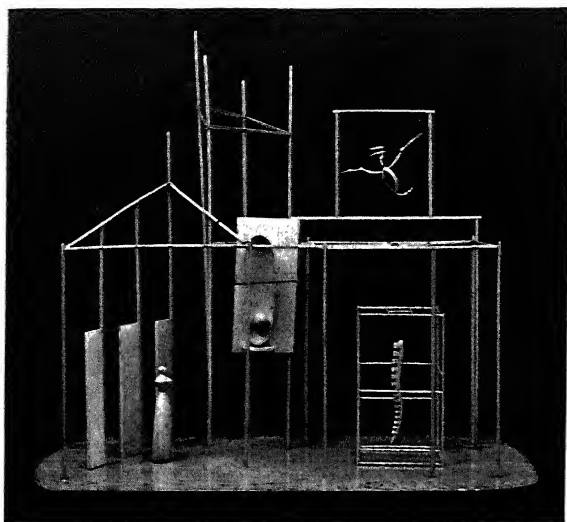
224 THE GARDEN. 1930. Oil on canvas,  $23\frac{5}{8}$  x  $28\frac{3}{4}$ ". 16.32.

225 LOVERS. 1930. Watercolor,  $18\frac{3}{4}$  x  $12\frac{1}{4}$ ". 18.32.

Nos. 222-225, gifts of Mrs. Saidie A. May.

GABO, Naum. Russian, born 1890. Worked in Germany and Paris. Lives in England.

226 HEAD OF A WOMAN. (Before 1926.) Construction in celluloid and metal,  $24\frac{1}{2}$  x  $19\frac{1}{4}$ ". Purchase Fund. 397.38.



Giacometti. 233



Gorky. 244

GALLATIN, A. E. American, born 1881.

227 COMPOSITION. 1938. Oil on canvas, 20 x 16 $\frac{1}{8}$ ". Purchase Fund. 304.38.

GARGALLO, Pablo. Spanish, 1881-1934. Worked in Paris.

228 PICADOR. (1928.) Wrought iron, 9 $\frac{3}{4}$ " high. Gift of A. Conger Goodyear. 151.34. Repr. *Art in Our Time*, no. 309.

GASPARO, Oronzo. American, born Italy 1903.

229 ITALIOPA. 1936. Gouache, 19 $\frac{1}{2}$  x 14 $\frac{1}{2}$ ". Purchase Fund. 76.39. Repr. *La Pintura*, p. 127.

GAUGUIN, Paul. French, 1848-1903.

230 THE MOON AND THE EARTH (Hina Tefatu). 1893. Oil on burlap, 44 $\frac{1}{4}$  x 24". 50.34. Repr. postcard.

231 Sold 1941. HEAD OF A TAHITIAN. Oil on canvas, 18 x 13". 49.34. Repr. *Bliss*, 1934, no. 38.

Nos. 230-231, Lillie P. Bliss Collection.

Also, prints and (extended loan) a carved walking stick.

GAW, William A. American, born 1895.

232 ROSES. (1937.) Oil on canvas, 20 x 16". Gift of Albert M. Bender. 14.40.

GIACOMETTI, Alberto. Swiss, born 1901. Worked in France.

233 THE PALACE AT 4 A.M. (1932-33.) Construction in wood, glass, wire, string, 28 $\frac{1}{4}$  x 15 $\frac{3}{4}$ , 25" high. Purchase Fund. 90.36.

Also, a lamp stand and a vase.

GLEIZES, Albert. French, born 1881.

234 COMPOSITION. 1922. Gouache, 3 $\frac{1}{2}$  x 2 $\frac{3}{4}$ ". Gift of A. E. Gallatin. 461.37.

GLENNY, Anna. American, born 1888.

235 PORTRAIT OF MRS. WOLCOTT. (1930.) Bronze, 15 $\frac{1}{2}$ " high. Gift of A. Conger Goodyear. 25.35. Repr. *Amer. Ptg. & Sc.*, no. 130.

VAN GOGH, Vincent. Dutch, 1853-1890. Worked in France.

236 THE STARRY NIGHT. (1889.) Oil on canvas, 29 x 36 $\frac{1}{4}$ ". Acquired through the Lillie P. Bliss Bequest. 472.41. Color repr. and postcard.

Also, a print.

GOLDTHWAITE, Anne. American.

237 HER DAUGHTER. (1936.) Oil on canvas, 44 x 40". Purchase Fund. 294.38.

Also, a drawing and prints.

GONTCHAROVA, Nathalie. Russian, born 1881. Lives in Paris.

238 LANDSCAPE No. 47. 1912. Oil on canvas, 21 $\frac{1}{2}$  x 18 $\frac{3}{8}$ ". 84.36.

239 COMPOSITION. 1920. Watercolor, 11 $\frac{1}{8}$  x 7 $\frac{7}{8}$ ". 91.36.

Graves. 249





*Van Gogh. 236*

- 240 COMPOSITION. (1920?) Watercolor, 11 x 7 $\frac{7}{8}$ ". 73.36.  
 241 COMPOSITION. (1920?) Watercolor, 11 x 7 $\frac{7}{8}$ ". 103.36.  
 Nos. 238-241, gifts of the artist.

CONZALES, Julio. Spanish, born 1881. Worked in Paris.  
 242 HEAD. (1936?) Wrought iron, 17 $\frac{3}{4}$ " high. Purchase Fund. 266.37. Repr. *Art in Our Time*, no. 308.

GORKY, Arshile. American, born Russia 1904.

- 243 *Exchanged* 1942. PAINTING. (1937.) Oil on canvas, 40 $\frac{1}{8}$  x 52 $\frac{1}{8}$ ". Gift of Wolfgang S. Schwabacher (by exchange). 473.41.  
 244 ARCULA. (1938.) Oil on canvas, 15 x 24". Gift of Bernard Davis (by exchange). 323.41.

*Also, a drawing and a print.*

GRAVES, Morris. American, born 1910.

- 245 BIRD SINGING IN THE MOONLIGHT. (1938-39.) Gouache, 26 $\frac{3}{4}$  x 30 $\frac{1}{8}$ ". 14.42. Repr. *Americans* 1942, p. 54.  
 246 IN THE MOONLIGHT. (1938-39.) Gouache and watercolor, 25 x 30 $\frac{1}{8}$ ". 20.42.  
 247 SNAKE AND MOON. (1938-39.) Gouache and watercolor, 25 $\frac{1}{2}$  x 30 $\frac{1}{4}$ ". 25.42. Repr. *Americans* 1942, p. 55.  
 248 CUP. (1940.) Gouache, 30 $\frac{5}{8}$  x 26". 19.42.  
 249 BLIND BIRD. (1940.) Gouache, 30 $\frac{1}{8}$  x 27". 15.42.  
 •  
 250 NESTLING. (1940.) Gouache and watercolor, 26 $\frac{3}{4}$  x 30". 22.42.

- 251 BIRD ALONE. (1940.) Gouache and watercolor, 26 x 31". 13.42.

- 252 FLEDGLING. (1940.) Gouache and watercolor, 10 $\frac{3}{8}$  x 21 $\frac{3}{4}$ ". 145.42.

- 253 WOODPECKERS. (1941.) Gouache and watercolor, 31 x 26". 27.42.

- 254 LITTLE KNOWN BIRD OF THE INNER EYE. (1941.) Gouache, 21 x 36 $\frac{3}{4}$ ". 21.42. Repr. *Americans* 1942, p. 56.

- 255 UNNAMED BIRD OF THE INNER EYE. (1941.) Gouache, 22 x 39". 26.42.

- 256 OWL OF THE INNER EYE. (1941.) Gouache, 20 $\frac{3}{4}$  x 36 $\frac{5}{8}$ ". 23.42.

Nos. 245-256, Purchase Fund.

*Also, drawings.*

GREENE, Balcomb. American, born 1904.

- 257 THE ANCIENT FORM. (1940.) Oil on canvas, 20 x 30".  
 • Purchase Fund. 326.41.

GRIS, Juan. Spanish, 1887-1927. Worked in Paris.

- 258 STILL LIFE. 1911. Oil on canvas, 23 $\frac{1}{2}$  x 19 $\frac{3}{4}$ ". Acquired through the Lillie P. Bliss Bequest. 502.41.

- 259 COMPOSITION. (c. 1914.) Oil on canvas, 25 x 19". Gift of the Advisory Committee. 211.35. Repr. *Cubism*, fig. 68.





*Gris. 260*

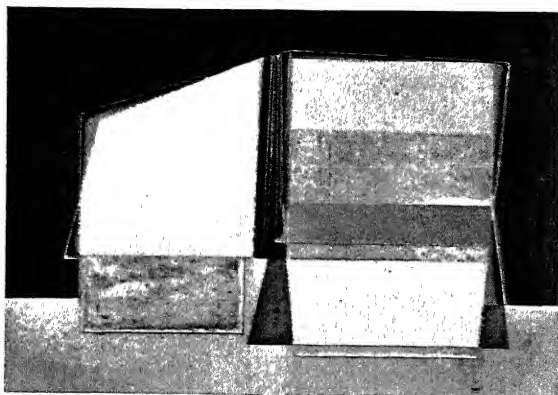


*Gropper. 263*

*Grosz. 266*



*Greene. 257*



260 STILL LIFE: *Le Journal*. 1916. Oil on wood, 21 $\frac{3}{8}$  x 15". Given anonymously. 70.35.

261 THE CHESSBOARD. 1917. Oil on wood, 28 $\frac{3}{4}$  x 39 $\frac{3}{8}$ ". Purchase Fund. 5.39. Repr. *Art in Our Time*, no. 173; also *Color Portfolio*, no. 9.

*Also, prints and illustrations.*

GROMAIRE, Marcel. French, born 1892.

262 RECLINING NUDE. 1934. Oil on canvas, 13 x 16 $\frac{1}{8}$ ". Extended loan from Miss Adelaide M. de Groot. E.L.42.516.

GROPPER, William. American, born 1897.

263 THE SENATE. (1935.) Oil on canvas, 25 $\frac{1}{8}$  x 33 $\frac{1}{8}$ ".  
• Gift of A. Conger Goodyear. 108.36.

*Also, a print and illustrations.*

GROSS, Chaim. American, born Austria 1904.

264 HANDLEBAR RIDERS. (1935.) Lignum vitae, 41 $\frac{1}{4}$ " high.  
• Gift of A. Conger Goodyear. 156.37.

GROSSER, Maurice. American, born 1903.

265 EGGS. 1939. Oil on canvas, 15 $\frac{5}{8}$  x 22 $\frac{1}{2}$ ". Purchase Fund. 650.39.

GROSZ, George. American, born Germany 1893.

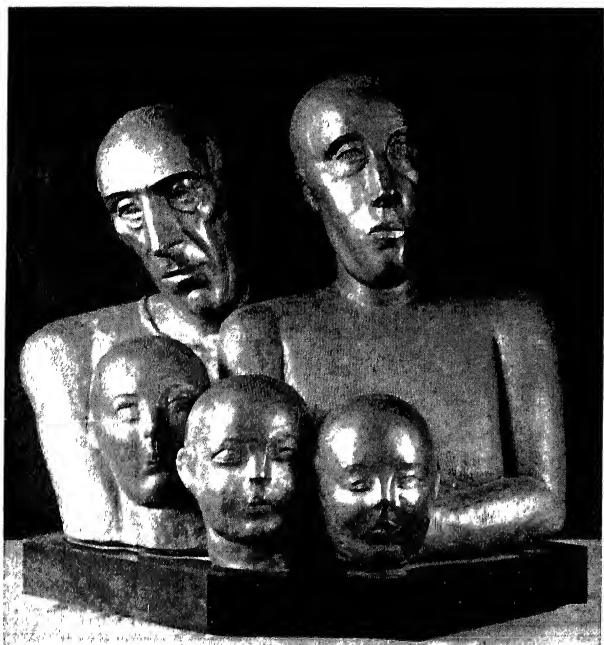
266 PUNISHMENT. (1934.) Watercolor, 27 $\frac{1}{2}$  x 20 $\frac{1}{2}$ ". Gift of Mr. and Mrs. Erich Cohn. 169.34.

*Also, a drawing, prints, picture books and illustrations.*

GUERRERO, Xavier. Mexican, born 1896.

267 FEET. 1941. Demonstration fresco, 39 $\frac{3}{8}$  x 39 $\frac{1}{2}$ ". Gift of the Advisory Committee. 533.41.

## Harkavy. 270



GRIS-HARKAVY



Gross. 264

GUYS, Constantin. French, 1805-1892.

268 THE SULTAN'S COACH. Watercolor, 9 x 14". Lillie P. Bliss Collection. 77.34. Repr. *Bliss*, 1934, no. 39.

*Also, a drawing.*

HALLER, Herman. Swiss, born 1880.

269 STANDING GIRL. (c. 1926.) Bronze, 14" high. Gift of Mrs. Saidie A. May. 13.30. Repr. *Modern Works*, no. 169.

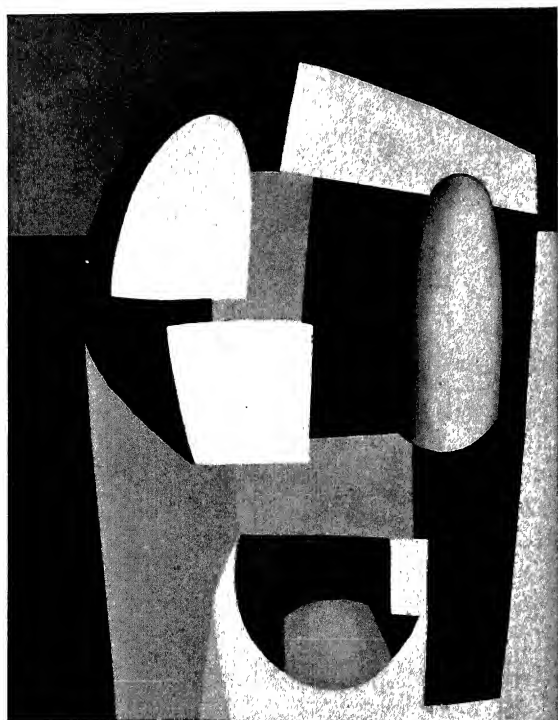
HARKAVY, Minna R. American, born Esthonia 1895.

270 AMERICAN MINER'S FAMILY. 1931. Bronze, 27" high.  
• Mrs. John D. Rockefeller, Jr. Purchase Fund. 303.38.



Hartley. 281

Hélion. 284



HARNETT, William M. American, 1848-1892.

271 OLD SCRAPS. (1879-80?) Oil on canvas, 30 x 25 1/8". Gift of Nelson A. Rockefeller. 29.40. Repr. *Art in Our Time*, no. 43.

HART, "Pop" (George Overbury). American, 1868-1933.

272 TAHITIAN GIRL. (1903.) Watercolor, 13 x 8 1/2". 80.35.

273 THE HUDSON. 1925. Watercolor and ink, 17 1/4 x 23 1/4". 73.35.

Nos. 272-273, given anonymously.

274 RIDING PONIES, PALISADES AMUSEMENT PARK. (1926.) Watercolor and pastel, 13 3/4 x 12". Gift of Mrs. John D. Rockefeller, Jr. 77.35.

275 THE MERRY-GO-ROUND, OAXACA, MEXICO. 1927. Watercolor, 17 1/4 x 23 1/4". 75.35. Repr. *Art in Our Time*, no. 209.

276 FRUIT PACKERS, TEHUANTEPEC, MEXICO. 1927. Watercolor and ink, 17 1/4 x 23 1/4". 71.35.

277 ORCHESTRA AT COCK FIGHT. 1928. Watercolor and pastel, 17 5/8 x 23 5/8". 76.35.

278 HORSE SALE—TRYING THE HORSES. 1929. Watercolor, 17 1/4 x 23 1/2". 72.35.

279 THE SULTAN'S MESSENGER. 1929. Watercolor and pastel, 16 3/8 x 22 3/8". 79.35.

Nos. 275-279, given anonymously.

Also, drawings and prints.

HARTLEY, Marsden. American, born 1877.

280 THE SPENT WAVE. (1937-38.) Oil on academy board, 22 1/4 x 28 1/4". Purchase Fund (and by exchange). 15.40.

281 BOOTS. (1941.) Oil on gesso composition board, 28 1/8 x 22 1/4". Mrs. Simon Guggenheim Fund. 146.42.

Also, a print.

HAYTER, Stanley William. English, born 1901. Now in U.S.A.

282 HAND SCULPTURE. (1940.) Plaster, 15 1/4" high. Given anonymously. 519.41.

Also, prints.

HECKEL, Erich. German, born 1883.

283 AUTUMN DAY. 1922. Watercolor, 18 1/4 x 23 1/4". Given anonymously. 82.35.

Also, prints.

HÉLION, Jean. French, born 1904.

284 COMPOSITION. 1936. Oil on canvas, 39 1/4 x 31 3/8". Gift of the Advisory Committee. 76.36.

HENGHES, Heinz (G. H. Clusman). German, born 1906. Lives in England.

285 ABSTRACTION. (1938.) Cast stone, 31" high. Given anonymously in memory of Adolph Lewisohn. 321.39.

Hirsch. 289





Hopper. 298



Hirshfield. 291

HEPWORTH, Barbara. English, born 1903.

286 DISCS IN ECHELON. (1935.) Padouk wood, 12 $\frac{1}{4}$ " high. Gift of W. B. Bennet. 80.36.

HEYTHUM, Antonin. Czech, born 1901. Now in U.S.A.

287 THE GREAT GOD BROWN: Brown's office, design for scenery for the play by O'Neill, State National Theatre, Prague, 1928. Watercolor and collage on cardboard, 9 $\frac{3}{4}$  x 7 $\frac{7}{8}$ ". Gift of the artist. 536.41. Repr. *Theatre Art*, no. 170.

HILER, Hilaire. American, born 1898.

288 POUTER PIGEONS. 1930. Gouache, 14 $\frac{3}{4}$  x 18". Gift of Mrs. John D. Rockefeller, Jr. 83.35. Repr. *La Pittura*, p. 131.

Also, prints.

HIRSCH, Joseph. American, born 1910.

289 TWO MEN. 1937. Oil on canvas, 18 $\frac{1}{8}$  x 48 $\frac{1}{4}$ ". Mrs. John D. Rockefeller, Jr. Purchase Fund. 572.39.

HIRSHFIELD, Morris. American, born Russian Poland 1872.

290 GIRL IN A MIRROR. 1940. Oil on canvas, 40 $\frac{1}{8}$  x 22 $\frac{1}{4}$ ". Purchase Fund. 327.41. Repr. *Bulletin*, vol. IX, no. 2.

HEPWORTH-HUGHES

291 TIGER. 1940. Oil on canvas, 28 x 39 $\frac{7}{8}$ ". Mrs. John D. Rockefeller, Jr. Purchase Fund. 328.41. Repr. postcard.

HOPKINSON, Charles. American, born 1869.

292 LANDSCAPE. Watercolor, 15 x 22 $\frac{3}{8}$ ". Given anonymously. 217.40.

HOPPER, Edward. American, born 1882.

293 CORNER SALOON. (1914.) Oil on canvas, 24 x 29". Mrs. John D. Rockefeller, Jr. Purchase Fund (and by exchange). 329.41.

294 HOUSE BY THE RAILROAD. (1925.) Oil on canvas, 24 x 29 $\frac{1}{2}$ ". Given anonymously. 3.30. Repr. *Art in Our Time*, no. 139; *Color Portfolio*, no. 19.

295 MRS. ACORN'S PARLOR. (1926.) Watercolor, 14 x 20". Gift of Mrs. John D. Rockefeller, Jr. 87.35.

296 BOX FACTORY, GLOUCESTER. (1928.) Watercolor, 14 x 20". Gift of Mrs. John D. Rockefeller, Jr. 85.35. Repr. *Hopper*, no. 47.

297 NIGHT WINDOWS. (1928.) Oil on canvas, 29 x 34". Gift of John Hay Whitney. 248.40. Repr. *Hopper*, no. 8.

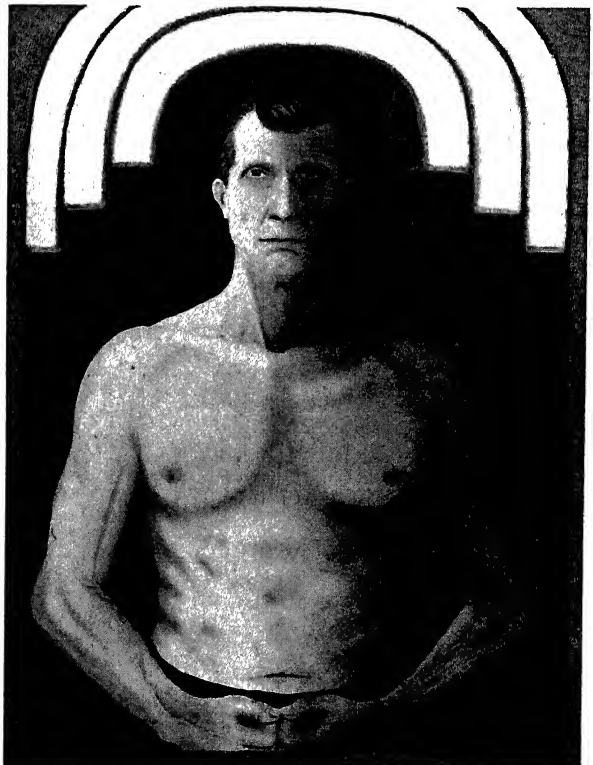
298 NEW YORK MOVIE. (1939.) Oil on canvas, 32 $\frac{1}{4}$  x 40 $\frac{1}{8}$ ". Given anonymously. 396.41.

Also, prints.

HUGHES, Toni. American, born 1907.

299 CHILDREN ON THE BEACH. 1940. Construction in plumber's hanger iron, galvanized wire cloth, screening, with various ornaments, 24 $\frac{1}{2}$ " high. Purchase Fund. 397.41.

Kane. 305





Karfiol. 311

HUNT, "Pa" (Edward C.) American, 1870-1934.

300 PETER HUNT'S ANTIQUE SHOP. (1930-34.) Oil on canvas, 20 x 30 $\frac{1}{8}$ ". Mrs. John D. Rockefeller, Jr. Purchase Fund. 645.39. Repr. *Masters Pop. Ptg.*, no. 134.

ISENBURGER, Eric. German, born 1902. Now in U.S.A.

301 GIRL WITH A CAT. 1939. Oil on canvas, 39 $\frac{5}{8}$  x 32". Gift of Albert D. Lasker. 538.41.

JACOB, Max. French, born 1876.

302 THREE FIGURES. 1928. Gouache, 13 $\frac{7}{8}$  x 12 $\frac{1}{4}$ ". Given anonymously. 88.35.

*Also, a print.*

JEANNERET: see LE CORBUSIER

JUNKERS, Adja Madlain. Born Latvia, 1900. Lives in Sweden.

303 BLACK CANDLE IN A BLUE ROOM. 1939. Gouache, 18 $\frac{7}{8}$  x 13 $\frac{3}{8}$ ". Purchase Fund. 16.40.

KANDINSKY, Wassily. Russian, born 1866. Worked in Germany. Now in France.

304 IMPROVISATION. 1915. Watercolor, 13 $\frac{1}{4}$  x 9". Given anonymously. 89.35. Repr. *Cubism*, fig. 3.

*Also, a drawing, prints and illustrations.*

KANE, John. American, 1860-1934.

305 SELF PORTRAIT. (1929.) Oil on canvas over composition board, 36 $\frac{1}{2}$  x 27 $\frac{1}{2}$ ". Mrs. John D. Rockefeller, Jr. Purchase Fund. 6.39. Repr. *Color Portfolio*, no. 22; also postcard.

306 HOMESTEAD. Oil on canvas, 24 x 27". Gift of Mrs. John D. Rockefeller, Jr. 90.35. Repr. *Masters Pop. Ptg.*, no. 148.

307 MONONGAHELA RIVER VALLEY. 1931. Oil on canvas, 28 x 38". Extended loan from Miss Adelaide M. de Groot. E.L.37.1372.

308 FROM MY STUDIO WINDOW. 1932. Oil on canvas, 22 $\frac{1}{4}$  x 34 $\frac{1}{2}$ ". Extended loan from Miss Adelaide M. de Groot. E.L.37.1371. Repr. *Masters Pop. Ptg.*, no. 151.

309 THROUGH COLEMAN HOLLOW UP THE ALLEGHENY VALLEY. Oil on canvas, 30 x 38 $\frac{5}{8}$ ". Given anonymously. 400.41. Repr. *Bulletin*, vol. VIII, no. 4; also postcard.

KANTOR, Morris. American, born Russia 1896.

310 SOUTH TRURO CHURCH. 1934. Oil on canvas, 24 $\frac{1}{4}$  x 27". Gift of Mrs. John D. Rockefeller, Jr. (by exchange). 11.36.

*Also, prints.*

KARFIOL, Bernard. American, born Hungary 1886.

311 SEATED NUDE. (1929.) Oil on canvas, 40 x 30". Gift of Mrs. John D. Rockefeller, Jr. 4.30.

312 HILDA. (1929.) Watercolor, 9 $\frac{1}{4}$  x 13 $\frac{1}{4}$ ". 91.35.

313 FISHING VILLAGE. (1932.) Watercolor, 10 x 14 $\frac{3}{4}$ ". 12.36. (By exchange.)

314 NUDE SEATED ON SOFA. Ink and watercolor, 17 $\frac{5}{8}$  x 12". 172.40.

Nos. 312-314, given anonymously.

*Also, drawings.*

Kirchner. 317



HUNT-KARFIOL



KINGMAN, Dong. American, born 1911.

315 TRUCK YARD. (c. 1938.) Watercolor, 20 x 26¼". Gift of Edward M. M. Warburg. 7.39.

316 FROM MY ROOF. 1941. Watercolor, 17⅜ x 25⅞". Gift of Albert M. Bender. 401.41. Repr. *La Pintura*, p. 136.

KIRCHNER, Ernst Ludwig. German, 1880-1938.

317 THE STREET. (1913.) Oil on canvas, 47½ x 35⅞".  
• Purchase Fund. 274.39.

*Also, a drawing, prints and illustrations.*

KLEE, Paul. Swiss, 1879-1940. Worked in Germany.

318 TWITTERING MACHINE. 1922. Watercolor and ink, 16¼ x 12". Purchase Fund. 564.39. Repr. *Klee*, 1941, no. 19.

319 SLAVERY. 1925. Watercolor, ink and gouache, 10 x 14". Given anonymously. 96.35.

320 AROUND THE FISH. 1926. Oil on canvas, 18⅜ x 25⅞".  
• Mrs. John D. Rockefeller, Jr. Purchase Fund. 271.39.

321 MIXED WEATHER. 1929. Mixed medium on canvas, 19½ x 16¼". Gift of Cary Ross. 322.39. Repr. *Klee*, 1941, no. 42.

322 THE MOCKER MOCKED. (1930.) Oil on canvas, 17 x 20⅞". Gift of J. B. Neumann. 637.39. Repr. *Klee*, 1941, no. 45.

323 LETTER GHOST. (1937.) Gouache, 13 x 19". Purchase Fund. 8.39.

*Also, prints and illustrations.*

KOKOSCHKA, Oskar. Austrian-Czech, born 1886. Lives in England.

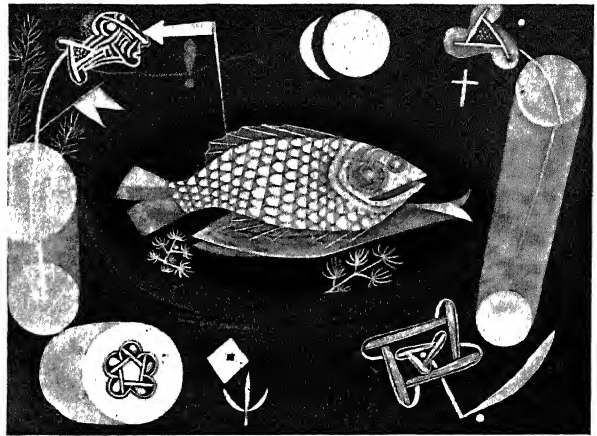
324 PORTRAIT OF DR. TIETZE AND HIS WIFE. (1909.) Oil on canvas, 30⅛ x 53⅞". Mrs. John D. Rockefeller, Jr. Purchase Fund. 651.39.

325 SELF PORTRAIT. (1913.) Oil on canvas, 32⅛ x 19½". Purchase Fund. 26.40.

*Also, prints and illustrations.*

KOLBE, Georg. German, born 1877.

326 GRIEF. (1921.) Bronze, 15¾" high. Gift of Edward M. M. Warburg. 9.39. Another cast repr. *German Ptg. and Sc.*, no. 109.



*Klee*. 320

327 SEATED FIGURE. (1926.) Bronze, 11¼" high. Gift of Mrs. John D. Rockefeller, Jr. 610.39.

328 CROUCHING FIGURE. (c. 1927.) Terra cotta, 17⅞" high. Given anonymously. 611.39.

329 PORTRAIT OF DR. VALENTINER. (1920.) Bronze, 16" high. 609.39.

330 STANDING WOMAN. Bronze, 16¼" high. 612.39.

Nos. 329-330, gifts of Mrs. John D. Rockefeller, Jr.

*Also, drawings and a print.*

KOPMAN, Benjamin. American, born Russia 1887.

331 HEAD. 1929. Oil on canvas, 22⅞ x 18⅞". 97.35.

332 THE RUIN. (1930.) Oil on canvas, 25⅞ x 36¼". 98.35. Repr. *Living Americans*, no. 59.

Nos. 331-332, given anonymously.

KROGH, Per. Norwegian, born 1899.

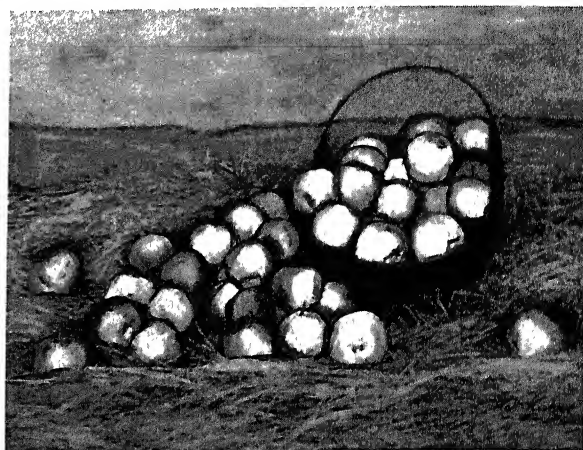
333 RAIN. Gouache, 11¼ x 15½". Given anonymously. 99.35.



*Kokoschka*.  
324



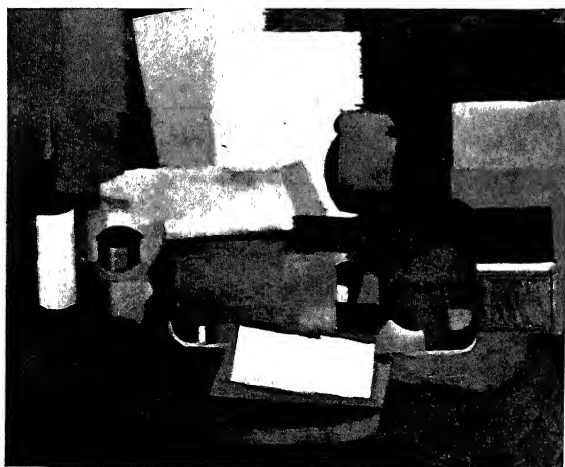
*Kuniyoshi. 336*

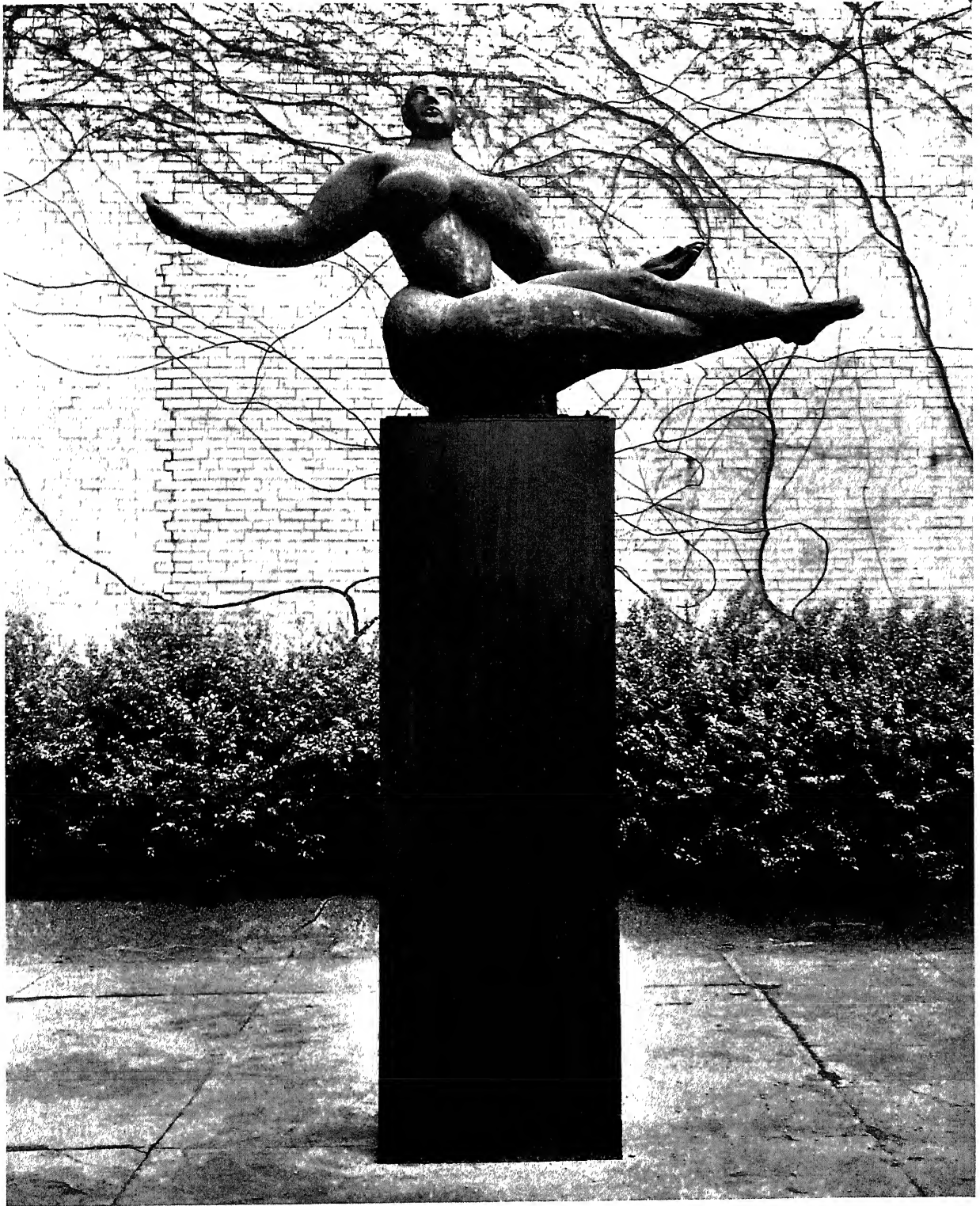


*Kuhn. 335*

*Lachaise. 342*

*La Fresnaye. 348*





*Lachaise. 341*





*Laurens. 358*

KUHN, Walt. American, born 1880.

334 JEANNETTE. 1928. Oil on canvas, 30 x 25". Lillie P. Bliss Collection. 79.34. Repr. *Bliss*, 1934, no. 42.

335 APPLES IN THE HAY. 1932. Oil on canvas, 30 x 40".  
• Given anonymously (by exchange). 14.36.

*Also, drawings and prints.*

KUNIYOSHI, Yasuo. American, born Japan 1893.

336 SELF PORTRAIT AS A GOLF PLAYER. (1927.) Oil on canvas, 50¼ x 40¼". Mrs. John D. Rockefeller, Jr. Purchase Fund. 293.38.

*Also, drawings and prints.*

LACHAISE, Gaston. American, born France 1882; died 1935.

337 HEAD. Granite, 8½" high. 608.39.

338 EQUESTRIENNE. 1918. Bronze, 10½" high. 607.39.

339 WOMAN WALKING. 1922. Bronze, 18½" high. 635.39. Repr. *Lachaise*, no. 19.

Nos. 337-339, given anonymously.

340 EGYPTIAN HEAD. 1923. Bronze, 13" high. Gift of Mrs. John D. Rockefeller, Jr. 606.39. Another cast repr. *Living Americans*, no. 105.

341 FLOATING FIGURE. (1927.) Bronze (cast 1935), 53" high. Given anonymously in memory of the artist. 3.37.

342 JOHN MARIN. 1928. Bronze, 11" high. 154.34.

343 DANCER. 1928. Bronze, 10¾" high. 605.39.

344 WOMAN STANDING. (1932.) (Original plaster of no. 345) 22½" high. 603.39.

345 WOMAN STANDING. 1932. Bronze, 22¼" high. 604.39.

Nos. 342-345, gifts of Mrs. John D. Rockefeller, Jr.

346 DYNAMO MOTHER. (1933.) Bronze, 11½" high. 406.41.

347 TORSO. (1934.) Plaster, 45" high. 160.34. Repr. *Lachaise*, no. 40.

Nos. 346-347, gifts of Edward M. M. Warburg.

*Also, drawings.*

LA FRESNAYE, Roger de. French, 1885-1925.

348 STILL LIFE. (c. 1914.) Oil on canvas, 28⅝ x 36⅛".

• Gift of Mrs. John D. Rockefeller, Jr. 124.40.

*Also, illustrations.*

LAM, Wifredo. Cuban, born 1902.

349 MOTHER AND CHILD. 1939. Gouache, 41 x 29¼". Purchase Fund. 652.39.

LARIONOV, Michael. Russian, born 1881. Lives in Paris.

350 RAYONIST COMPOSITION: HEADS. 1911. Oil on paper, 27¼ x 20½". 37.36.

351 RAYONIST COMPOSITION: DOMINATION OF RED. 1911. Oil on canvas, 19⅞ x 27½". 36.36.

352 RAYONIST COMPOSITION No. 8. (1911?) Tempera, 20 x 14¾". 40.36.

353 RAYONIST COMPOSITION No. 9. (1911?) Tempera, 10⅜ x 18". 41.36.

354 DANCE BALANCE. 1916. Tempera, 30½ x 21". 39.36.

355 RÉNARD: 3 watercolor designs made in 1921 for the ballet produced by Ballet Russe de Monte Carlo, 1922. 2 designs for costumes, 20 x 13¾"; one for scenery, 20½ x 25¼". 42.36-44.36. Dance Archives.

Nos. 350-355, gifts of the artist.

LAUFMAN, Sidney. American, born 1891.

356 THE WOODYARD. (1932.) Oil on canvas, 25¾ x 32". Given anonymously. 336.41.

LAURENCIN, Marie. French, born 1885.

357 THE BLUE PLUME. Pastel, pencil, watercolor, 9⅝ x 7⅞". Gift of Mrs. Meredith Hare. 137.34.

*Also, a drawing, prints and illustrations.*

LAURENS, Henri. French, born 1885.

358 HEAD. (1918.) Construction, metal and wood, painted. • 20" high. Van Gogh Purchase Fund. 263.37.

359 KNEELING WOMAN. (1926.) Terra cotta, 14½" high. Gift of Lucien Lefebvre-Foinet. 258.37.

*Also, illustrations.*

*Lawrence. 360*





Léger. 364

LAWRENCE, Jacob. American, born 1917.

- 360 THE MIGRATION OF THE NEGRO. (1940-41.) Series of  
 • 30 gouaches on composition board, 18 x 12". Gift of Mrs. David M. Levy. 28.42.1-30. There are in all 60 temperas in this series: the 30 odd numbers in the collection of the Phillips Memorial Gallery, Washington, D.C., the 30 even numbers in the Museum of Modern Art. No. 58, *In the North the Negro had better educational facilities*, is illustrated.

LEBDUSKA, Lawrence. American, born 1894.

- 361 THE MONASTERY FARM, RHODE ISLAND. (1936.) Oil on rubberized cloth, 28¼ x 38". Mrs. John D. Rockefeller, Jr. Purchase Fund. 632.39. Repr. *Masters Pop. Ptg.*, no. 157.

LE CORBUSIER (Charles-Édouard Jeanneret). Born Switzerland 1888. Lives in France.

- 362 STILL LIFE. 1920. Oil on canvas, 32 x 39½". Van Gogh Purchase Fund. 261.37. Repr. *Cubism*, fig. 178.  
*Also, architectural models and a chair.*

LÉGER, Fernand. French, born 1881. Now in U.S.A.

- 363 BREAKFAST. 1920. Oil on canvas, 25 x 19½". Gift of the Advisory Committee. 212.35. Repr. *Cubism*, fig. 84.

- 364 THREE WOMEN (*Le Grand Déjeuner*). 1921. Oil on canvas, 72¼ x 99". Mrs. Simon Guggenheim Fund. 189.42.

- 365 WOMAN COMBING HER HAIR. 1925. Oil on canvas, 25½ x 21¼". Purchase Fund. 394.38.

- 366 COMPASS AND PAINT TUBS. 1926. Gouache, 8½ x 11½". Gift of Edward M. M. Warburg. 407.41.  
*Also, drawings, a print and a film.*

LEHMBRUCK, Wilhelm. German, 1881-1919.

- 367 STANDING WOMAN. (1910.) Bronze (cast in New York, 1916-17, from original plaster), 76" high. Given anonymously. 6.30. Repr. *Modern Works*, no. 174.

- 368 TORSO. (1910-11.) Cast stone, 27¾" high. Given anonymously. 602.39. Repr. *Lehmbruck & Maillol*, no. 6.

- 369 KNEELING WOMAN. (1911.) Cast stone, 69½" high.  
 • Mrs. John D. Rockefeller, Jr. Purchase Fund. 268.39. Repr. postcard.

- 370 BUST OF A WOMAN. (c. 1911.) Cast stone, 19¾" high. Gift of Mrs. John D. Rockefeller, Jr. 601.39. Another cast repr. *Lehmbruck & Maillol*, no. 2.

- 371 STANDING YOUTH. (1913.) Cast stone, 7' 8" high. Mrs.  
 • John D. Rockefeller, Jr. Purchase Fund. 68.36.  
*Also, a drawing and prints.*

LEVI, Julian E. American, born 1900.

- 372 LITTLE BALLERINA. 1940. Oil on canvas, 9⅞ x 8". Given anonymously. 337.41.



*Lehmbruck. 369*

LEVINE, Jack. American, born 1915.

373 THE PASSING SCENE. (1941.) Oil on composition  
• board, 48 x 29 $\frac{3}{4}$ ". Mrs. Simon Guggenheim Fund.  
133.42.

LEWIS, Wyndham. English, born in U.S.A. 1884. Now  
in Canada.

374 A HAND OF BANANAS. (c. 1938.) Gouache, watercolor,  
pencil, ink, 8 x 7 $\frac{1}{8}$ ". Purchase Fund. 408.41.

*Also, illustrations and magazine covers.*

*Lehmbruck. 371*



*Levine. 373*

LIPCHITZ, Jacques. French, born Lithuania 1891. Now  
in U.S.A.

375 SEATED MAN. (1925.) Bronze, 22" high. Purchase  
Fund. 658.39. Repr. *Art in Our Time*, no. 312.

376 FIGURE. 1926-30. Bronze, 7' 1 $\frac{1}{4}$ " high. Van Gogh Pur-  
• chase Fund. 214.37.

377 SONG OF THE VOWELS. 1931. Terra cotta, 14 $\frac{1}{2}$ " high.  
Gift of the sculptor. 257.37.

378 RAPE OF EUROPA II. (1938.) Bronze, 23 $\frac{1}{8}$ " long.  
Given anonymously. 193.42.

379 STUDY FOR SCULPTURE, RAPE OF EUROPA IV. 1941. Pas-  
tel and gouache, 26 x 20". Mrs. Simon Guggenheim  
Fund. 154.42.

LISSITZKY, El. Russian, born 1890.

380 PROUN COMPOSITION. (c. 1922.) Gouache, 19 $\frac{3}{4}$  x  
15 $\frac{3}{4}$ ". Gift of Curt Valentin. 338.41.

*Also, prints and a poster.*



Lipchitz. 376

LURÇAT, Jean. French, born 1892.

381 ENCHANTED ISLE. (c. 1928.) Oil on canvas,  $15\frac{1}{4} \times 24\frac{1}{8}$ ". Gift of Bernard Davis. 339.41.

Also, prints and illustrations.

MACIVER, Loren. American, born 1909.

382 SHACK. (1934.) Oil on canvas,  $20\frac{1}{8} \times 24$ ". Given anonymously. 399.38. Repr. *Art in Our Time*, no. 136.

383 HOPSCOTCH. (1940.) Oil on canvas,  $27 \times 35\frac{7}{8}$ ". Purchase Fund. 1649.40.

MAGRITTE, René. Belgian, born 1898.

384 THE PATH OF THE AIR. Oil on canvas,  $25\frac{1}{2} \times 19\frac{5}{8}$ ". Purchase Fund. 83.36.

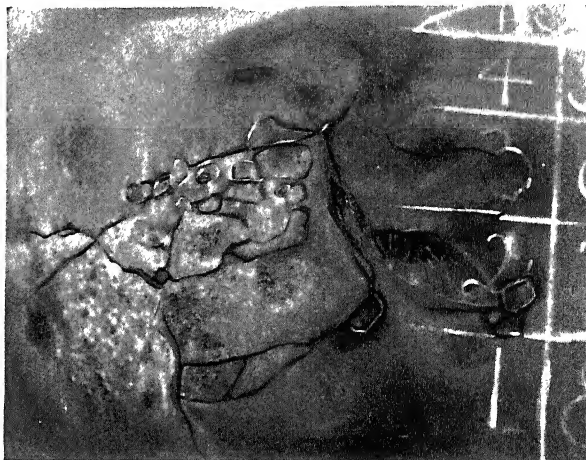
384a THE EYE. Oil on canvas,  $21\frac{1}{4} \times 31\frac{3}{4}$ ". Purchase Fund. 133.36. Repr. *Fantastic*, no. 410.

MAILLOL, Aristide. French, born 1861.

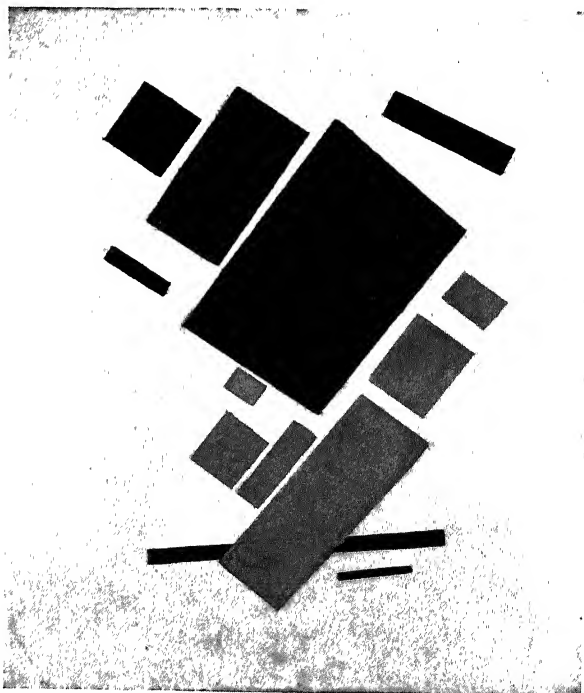
385 DESIRE. (c. 1904.) Plaster relief,  $47 \times 45$ ". Gift of the sculptor. 7.30. Repr. *Art in Our Time*, no. 260.

386 PORTRAIT OF RENOIR. (1907.) Bronze, 15" high. Gift of Mrs. Cornelius J. Sullivan, in memory of Cornelius J. Sullivan. 592.39.

MacIver. 383



Malevich. 395



LURÇAT-MAILLOL





Maillol. 389

393 *Exchanged* 1942. HEAD OF A WOMAN. Bronze, 13 $\frac{1}{8}$ " high. 600.39. Another cast repr. *Lehmbruck & Maillol*, no. 16.

Nos. 390-393, given anonymously.

*Also, prints.*

MALEVICH, Kasimir. Russian, 1878-1935.

394 WOMAN WITH WATER PAILS: DYNAMIC ARRANGEMENT. 1912. Oil on canvas, 31 $\frac{5}{8}$  x 31 $\frac{5}{8}$ ". Extended loan. E.L.35.815. Repr. *Cubism*, fig. 110.

395 SUPREMATIST COMPOSITION. 1914 (after a pencil • drawing of 1913). Oil on canvas, 22 $\frac{7}{8}$  x 19". Purchase Fund. 248.35.

396 PRIVATE OF THE FIRST DIVISION. 1914. Oil on canvas with collage of postage stamp, thermometer, etc., 21 $\frac{1}{8}$  x 17 $\frac{5}{8}$ ". Extended loan. E.L.35.814.

397 SUPREMATIST COMPOSITION. (After a pencil drawing of 1914-15.) Oil on canvas, 31 $\frac{5}{8}$  x 31 $\frac{5}{8}$ ". Extended loan. E.L.35.818.

398 SUPREMATIST COMPOSITION: RED SQUARE AND BLACK SQUARE. (1914-16?) Oil on canvas, 28 x 17 $\frac{1}{2}$ ". Extended loan. E.L.35.816. Repr. *Cubism*, fig. 113.

399 *Exchanged* 1942. SUPREMATIST COMPOSITION. (c. 1915.) Oil on canvas, 21 x 21". Purchase Fund. 249.35.

Maillol. 387



387 ÎLE DE FRANCE (Torso). (1910.) Bronze, 43" high.

• Gift of A. Conger Goodyear. 10.30.

388 SPRING. Plaster, 58" high. Gift of the sculptor. 8.30. Repr. *Lehmbruck & Maillol*, no. 12.

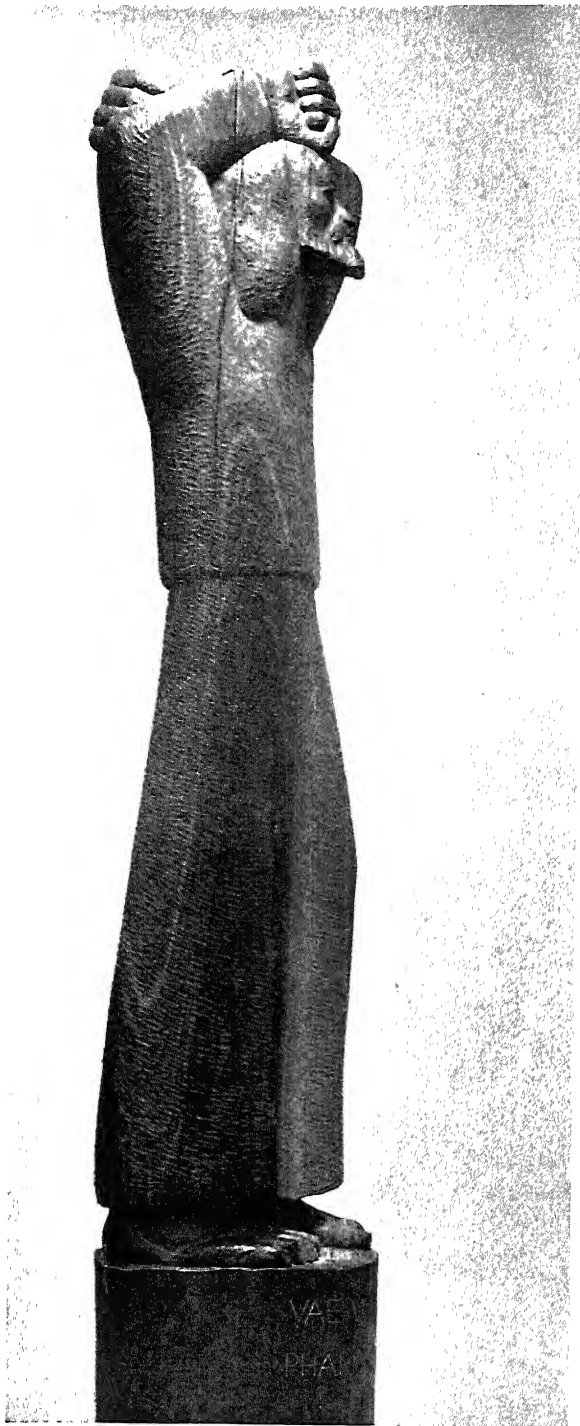
389 SUMMER. Plaster, 64" high. Gift of the sculptor. 9.30.

•

390 HEAD OF A GIRL. Bronze, 14 $\frac{3}{4}$ " high. 599.39.

391 STANDING FIGURE. Bronze, 13 $\frac{1}{8}$ " high. 598.39.

392 STANDING WOMAN. Bronze, 25" high. 648.39.



*Maria. 405*

400 SUPREMATIST COMPOSITION. (1916-17?) Oil on canvas,  $38\frac{1}{2} \times 26\frac{1}{8}$ ". Extended loan. E.L.35.819. Repr. *Cubism*, fig. 4.

401 SUPREMATIST COMPOSITION: WHITE ON WHITE. (1918?) Oil on canvas,  $31\frac{1}{4} \times 31\frac{1}{4}$ ". Extended loan. E.L.35.817. Repr. *Cubism*, fig. 115.

*Also, drawings and didactic charts.*

MANOLO (Manuel Martinez Hugue). Spanish, born 1876. Lives in Paris.

402 STANDING NUDE. Bronze,  $9\frac{3}{8}$ " high. Given anonymously. 597.39.

MARCKS, Gerhard. German, born 1889.

403 THE RUNNERS. (1924.) Bronze, 7" high. Given anonymously. 625.39.

*Also, a print.*

MARGULES, De Hirsh. American, born Rumania 1899.

404 PORTUGUESE DOCK, GLOUCESTER. 1936. Watercolor,  $14\frac{5}{8} \times 22\frac{7}{8}$ ". Gift of A. Conger Goodyear (by exchange). 107.36. Repr. *La Pintura*, p. 138.

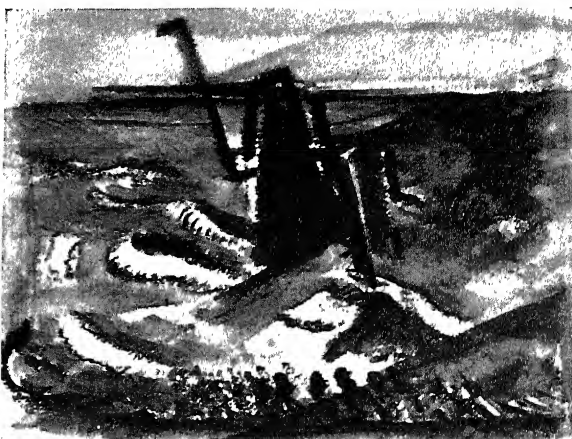
MARIA (Maria Martins). Brazilian.

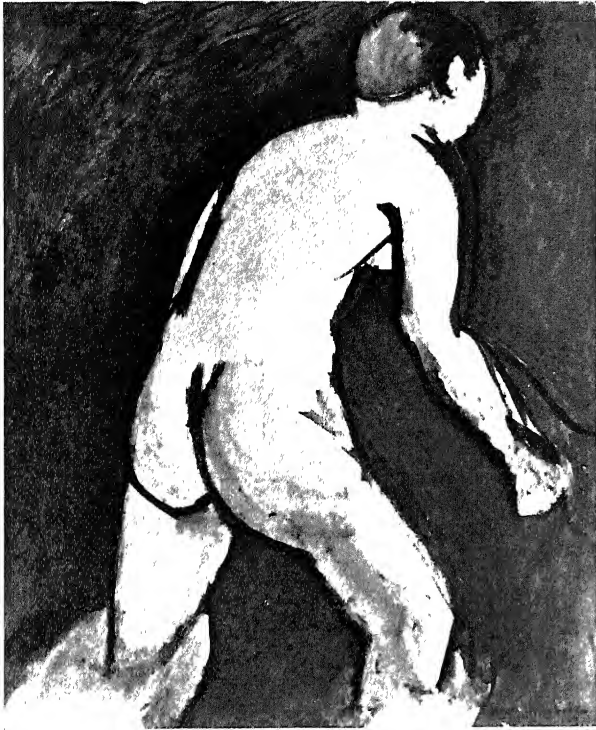
405 CHRIST. (1941.) Jacaranda wood,  $7' 10\frac{1}{2}"$  high. Gift of Nelson A. Rockefeller. 558.41.

*Masson. 411*

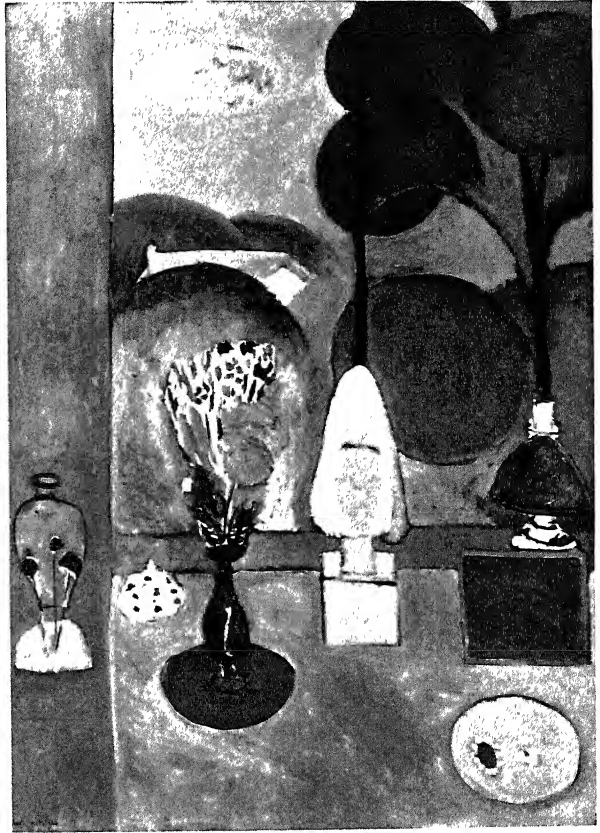


*Marin. 407*





Matisse. 413



Matisse. 414

MARIN, John. American, born 1870.

406 CAMDEN MOUNTAIN ACROSS THE BAY. 1922. Watercolor,  $17\frac{1}{4} \times 20\frac{1}{2}$ ". Gift of Mrs. John D. Rockefeller, Jr. (by exchange). 16.36. Repr. *La Pintura*, p. 139; also color postcard.

407 BUOY, MAINE. 1931. Watercolor,  $14\frac{3}{4} \times 19\frac{1}{4}$ ". Gift of Philip Goodwin. 170.34.

Also, prints.

MARQUET, Albert. French, born 1875.

408 THE JETTY. 1928. Watercolor,  $8\frac{7}{8} \times 11\frac{1}{8}$ ". Given anonymously. 107.35.

MARTIN, Fletcher. American, born 1904.

409 TROUBLE IN FRISCO. 1938. Oil on canvas,  $30 \times 36$ ". Mrs. John D. Rockefeller, Jr. Purchase Fund. 10.39. Repr. *Americans* 1942, p. 99.

MASSON, André. French, born 1896. Now in U.S.A.

410 BATTLE OF FISHES. (1927.) Sand, oil, pencil on canvas,  $14\frac{1}{8} \times 28\frac{1}{8}$ ". Purchase Fund. 260.37. Repr. *Art in Our Time*, no. 194.

411 ANIMALS DEVOURING THEMSELVES. (1928.) Pastel,  $28\frac{3}{4} \times 45\frac{3}{4}$ ". Purchase Fund. 256.35.

412 STREET SINGER. 1941. Pastel and collage,  $23\frac{1}{2} \times 17\frac{1}{2}$ ". Mrs. Simon Guggenheim Fund. 158.42.

Also, drawings, prints and illustrations.

MATISSE, Henri. French, born 1869.

413 BATHER. (c. 1908.) Oil on canvas,  $36\frac{1}{2} \times 29\frac{1}{4}$ ". Given anonymously. 17.36. Repr. color postcard.

Matisse. 416







Matisse. 418

- 414 THE BLUE WINDOW. (c. 1912.) Oil on canvas,  $51\frac{1}{2}$  x  $35\frac{3}{8}$ ". Mrs. John D. Rockefeller, Jr. Purchase Fund. 273.39.
- 415 STANDING WOMAN. (c. 1914.) Bronze,  $22\frac{1}{4}$ " high. Given anonymously. 624.39. Repr. *Art in Our Time*, no. 303.
- 416 THE GOURDS. 1916. Oil on canvas,  $25\frac{5}{8}$  x  $31\frac{1}{8}$ ".  
• Given anonymously. 109.35.
- 417 INTERIOR WITH A VIOLIN CASE. (1917?) Oil on canvas,  $28\frac{3}{4}$  x 24". Lillie P. Bliss Collection. 86.34. Repr. *Bliss*, 1934, no. 44.
- 418 COFFEE. (1917?) Oil on canvas, 40 x  $25\frac{1}{2}$ ". Given  
• anonymously. 409.41. Repr. in color.
- 419 GIRL IN GREEN. (c. 1921.) Oil on canvas,  $25\frac{1}{2}$  x  $21\frac{1}{2}$ ". Lillie P. Bliss Collection. 83.34. Repr. *Bliss*, 1934, no. 45.

Also, drawings, prints, magazine cover and illustrations.

MATTA (Matta Echaurren). Chilean, born 1912. Now in U.S.A.

- 420 LISTEN TO LIFE (*Écoutez Vivre*). 1941. Oil on canvas,  $29\frac{1}{2}$  x  $37\frac{3}{8}$ ". Purchase Fund. 33.42.  
Also, a drawing.

MAUNY, Jacques. French, born 1892.

- 421 IN PORT. Oil on cardboard,  $11\frac{3}{4}$  x  $11\frac{3}{4}$ ". Given anonymously. 112.35.
- 422 THE LOUVRE AND THE ARTIST. Gouache, 10 x  $13\frac{1}{2}$ ". Gift of Mrs. John D. Rockefeller, Jr. 113.35.
- 423 PICASSO. Gouache, 10 x  $13\frac{1}{2}$ ". Given anonymously. 114.35.

MAURER, Alfred H. American, 1868-1932.

- 424 FLOWERS IN GREEN VASE. 1928. Watercolor and gouache,  $21\frac{3}{8}$  x  $17\frac{3}{4}$ ". Given anonymously. 115.35.

MECHAU, Frank A. American, born 1903.

- 425 DANGERS OF THE MAIL (Study for mural in Post Office Department Building, Washington, D.C.). 1935. Oil on paper, 25 x  $54\frac{1}{2}$ ". 101.36. Repr. *La Pintura*, p. 82.
- 426 PONY EXPRESS (Study for mural in Post Office Department Building, Washington, D.C.). 1935. Oil on paper, 25 x  $54\frac{1}{2}$ ". 100.36. Repr. *La Pintura*, p. 83.
- Nos. 425-426, gifts of A. Conger Goodyear.

MERRILD, Knud. American, born Denmark 1894.

- 427 HERMA. 1935. Gesso-wax,  $10\frac{1}{2}$  x  $8\frac{1}{2}$ ". 75.39. Repr. *Americans* 1942, p. 110.
- 428 ARCHAIC FORM. 1936. Gesso-wax,  $10\frac{1}{2}$  x  $8\frac{3}{4}$ ". 73.39. Repr. *Americans* 1942, p. 111.
- 429 SYNTHESIS. (c. 1936.) Gesso-wax, 10 x  $9\frac{1}{4}$ ". 74.39. Repr. *Americans* 1942, p. 109.
- Nos. 427-429, Purchase Fund.

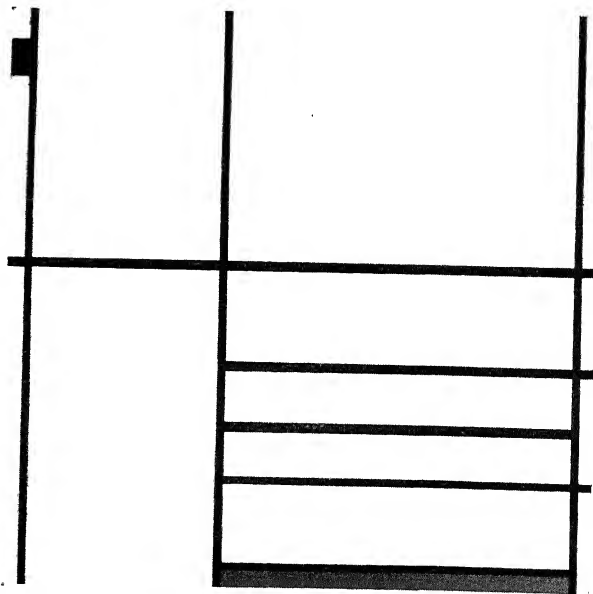
METZINGER, Jean. French, born 1883.

- 430 LANDSCAPE. (1919?) Oil on canvas,  $28\frac{3}{4}$  x  $36\frac{1}{4}$ ". Gift of T. Catesby Jones. 410.41.

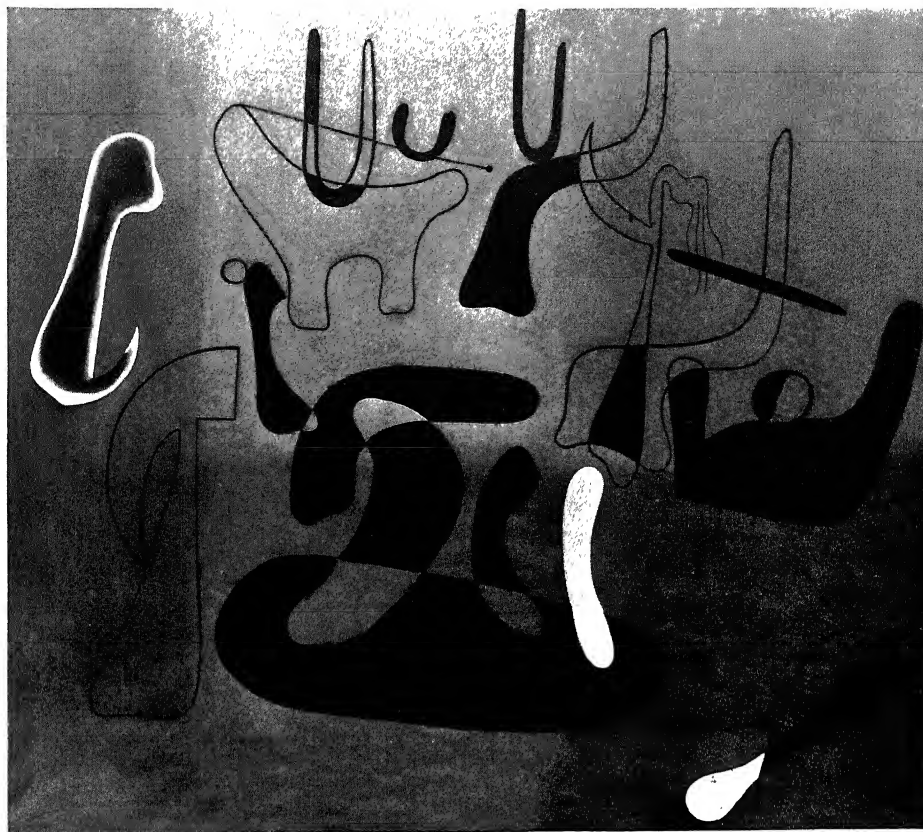
MILLER, Kenneth Hayes. American, born 1876.

- 431 PREPARATIONS. 1928. Oil on canvas, 30 x  $23\frac{3}{8}$ ". Gift of A. Conger Goodyear. 5.30. Repr. 19 *Americans*, no. 70.  
Also, prints.

Mondrian. 444

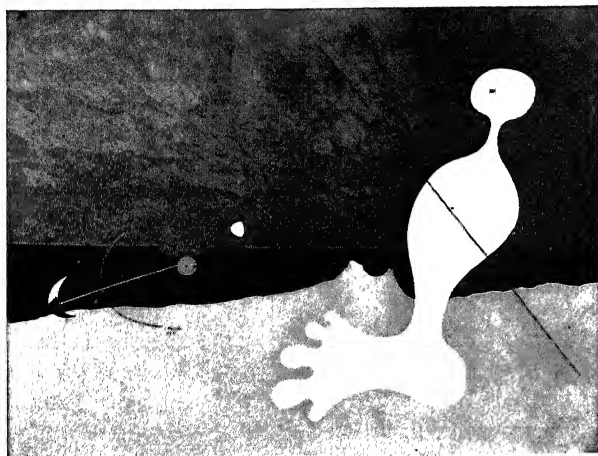


MATISSE-MILLER



*Miro. 439*

*Miro. 436*



MIRO, Joan. Spanish, born 1893. Worked in Paris.

432 LANDSCAPE. (c. 1916.) Oil on cardboard,  $23\frac{3}{8} \times 20\frac{3}{8}$ ". Gift of Miss Janice Loeb. 211.37.

433 THE EAR OF GRAIN. 1922-23. Oil on canvas,  $14\frac{7}{8} \times 18\frac{1}{8}$ ". Purchase Fund. 11.39. Repr. *Miro*, p. 24.

434 THE CARBIDE LAMP. 1922-23. Oil on canvas,  $15 \times 18$ ". Purchase Fund. 12.39.

435 CATALAN LANDSCAPE (The Hunter). 1923-24. Oil on canvas,  $25\frac{1}{2} \times 39\frac{1}{2}$ ". Purchase Fund. 95.36. Repr. *Miro*, p. 29.

436 PERSON THROWING A STONE AT A BIRD. 1926. Oil on canvas,  $29 \times 36\frac{1}{4}$ ". Purchase Fund. 271.37. Repr. in color, *Miro*, facing p. 38; also color repr.

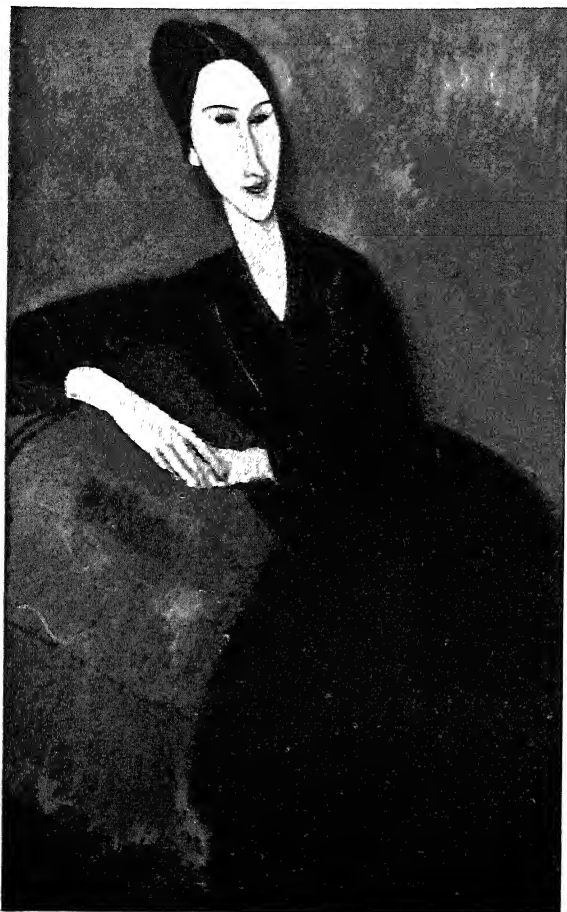
437 PORTRAIT OF A LADY OF 1820. 1929. Oil on canvas,  $45\frac{3}{4} \times 35\frac{1}{8}$ ". Purchase Fund. 653.39.

438 RELIEF CONSTRUCTION. 1930. Wood and metal,  $35\frac{7}{8} \times 27\frac{5}{8}$ ". Purchase Fund. 259.37. Repr. *Miro*, p. 51.

439 COMPOSITION. 1933. Oil on canvas,  $68\frac{1}{2} \times 77\frac{1}{4}$ ". Gift of the Advisory Committee (by exchange). 229.37. Repr. in color, *Miro*, facing p. 54; also color repr.

440 ROPE AND PERSONS. 1935. Oil on cardboard with coil of rope,  $41\frac{1}{4} \times 29\frac{3}{8}$ ". Given anonymously. 71.36. Repr. *Miro*, p. 64.

Also, a drawing, prints, illustrations, magazine cover and a rug (designed by the artist).



*Modigliani. 441*

MODIGLIANI, Amedeo. Italian, 1884-1920. Worked in France.

441 ANNA DE ZBOROWSKA. (1917.) Oil on canvas, 50½ x 31½". Lillie P. Bliss Collection. 87.34.

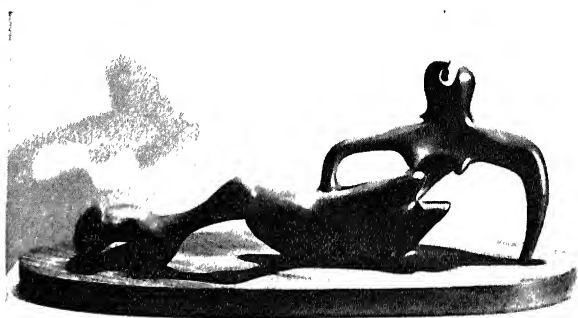
442 HEAD. Stone, 22¼" high. Gift of Mrs. John D. Rockefeller, Jr. in memory of Mrs. Cornelius J. Sullivan. 593.39. Repr. *Art in Our Time*, no. 302.

*Also, drawings.*

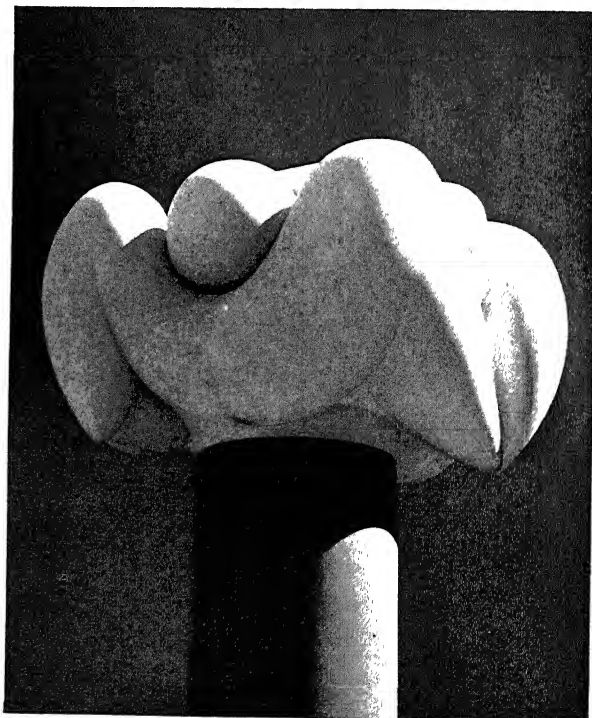
MONDRIAN, Piet. Dutch, born 1872. Worked in France. Now in U.S.A.

443 COMPOSITION. 1925. Oil on canvas, 15⅞ x 12⅝". Gift of Philip Johnson. 486.41.

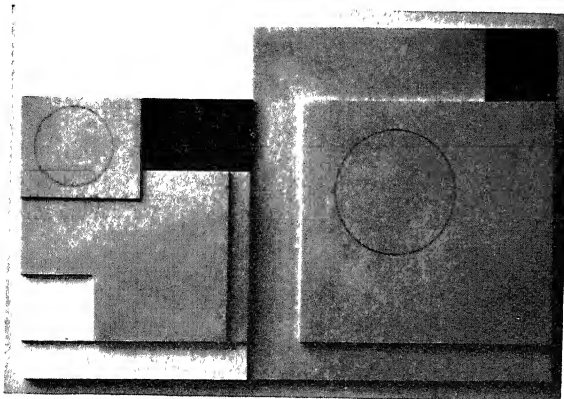
*Moore. 447*



*Noguchi. 455*



*Nicholson. 454*





Orozco. 460

- 444 COMPOSITION IN WHITE, BLACK AND RED. 1936. Oil on canvas, 40 $\frac{1}{4}$  x 41". Gift of the Advisory Committee. 2.37. Repr. *Color Portfolio*, no. 17.

Also, a large drawing of 1914.

MONTENEGRO, Roberto. Mexican, born 1885.

- 445 MAYA WOMEN. (1926.) Oil on canvas, 31 $\frac{1}{2}$  x 27 $\frac{1}{2}$ ". Gift of Nelson A. Rockefeller. 560.41. Repr. *Mexican Art*, no. 120.

MOORE, Henry. English, born 1898.

- 446 TWO FORMS. (1934.) Pynkado wood, 11" high. Gift of Sir Michael Sadler. 207.37. Repr. *Cubism*, fig. 223.  
447 RECLINING FIGURE. (1938.) Lead, 13" long. Purchase Fund. 630.39.

MOPP, Maximilian. Austrian, born 1885. Now in U.S.A.

- 448 THE WORLD WAR. (1916.) Oil on canvas, 21 x 17 $\frac{5}{8}$ ". Given anonymously. 504.41.

MUNSELL, Richard. American, born 1909.

- 449 POSING FOR THE FIRST TIME. (1939.) Oil and tempera on canvas, 17 $\frac{1}{2}$  x 8 $\frac{1}{4}$ ". Mrs. John D. Rockefeller, Jr. Purchase Fund. 340.41.

NAHUI OLÍN (Carmen Mondragón). Mexican.

- 450 BULL FIGHT. (c. 1925.) Oil on composition board, 18 $\frac{3}{8}$  x 12". Gift of the artist. 638.39.

NAKIAN, Reuben. American, born 1897.

- 451 SEAL. Bronze, 6 $\frac{3}{8}$ " high. Gift of Mrs. John D. Rockefeller, Jr. 596.39.

- 452 YOUNG CALF. (1929.) Georgia pink marble, 15 $\frac{1}{4}$ " high. Purchase Fund. 297.38. Repr. *Art in Our Time*, no. 298.

- 453 PORTRAIT OF POP HART. (1932.) Plaster, 17" high. Gift of Mrs. John D. Rockefeller, Jr. 3.33.

NICHOLSON, Ben. English, born 1894.

- 454 RELIEF. (1939.) Wood, painted, 32 $\frac{7}{8}$  x 45". Gift of H. S. Ede and the artist (by exchange). 1645.40.

NOGUCHI, Isamu. American, born 1904.

- 455 CAPITAL. (1939.) Georgia marble, 16" high. Gift of Miss Jeanne Reynal. 561.41.

NOLDE, Emil. German, born 1867. Now in Denmark.

- 456 MAGICIANS. (1930-34.) Watercolor, 20 $\frac{1}{8}$  x 14 $\frac{3}{8}$ ". Purchase Fund. 654.39.

Also, prints and a poster.

OELZE, Richard. German, born 1900.

- 457 EXPECTATION. 1936. Oil on canvas, 32 $\frac{1}{8}$  x 39 $\frac{5}{8}$ ". Purchase Fund. 27.40.

Also, a drawing.

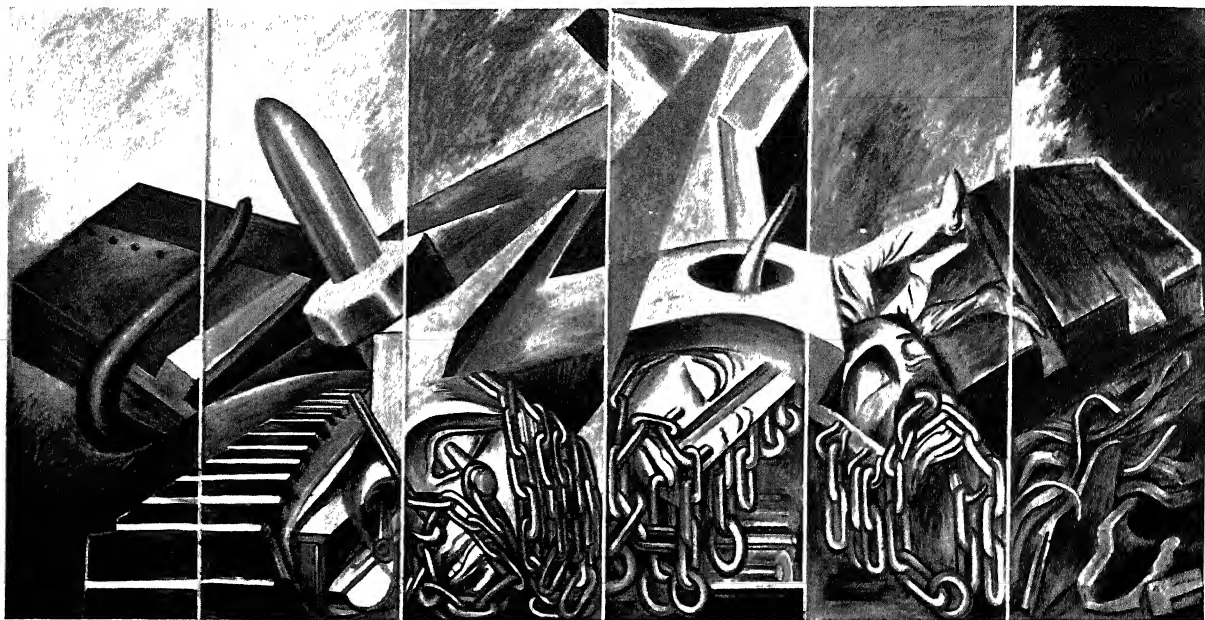
OROZCO, José Clemente. Mexican, born 1883.

- 458 THE SUBWAY. (1928.) Oil on canvas, 16 $\frac{1}{8}$  x 22 $\frac{1}{8}$ ". Given anonymously. 203.35.

- 459 PEACE. (1930.) Oil on canvas, 30 $\frac{1}{4}$  x 48 $\frac{1}{4}$ ". Given anonymously. 467.37.

- 460 ZAPATISTAS. 1931. Oil on canvas, 45 x 55". Given anonymously. 470.37. Repr. *Color Portfolio*, no. 23; also postcard.





*Orozco. 463*



*Oelze. 457*



*Peyronnet. 477*



*Pascin.* 472

- 461 BARRICADE. (1931.) Oil on canvas, 55 x 45". Given anonymously. 468.37.
- 462 THE CEMETERY. (1931.) Oil on canvas, 27 x 40". Given anonymously. 469.37.
- 463 DIVE BOMBER AND TANK. 1940. Fresco, 9 x 18', on six panels, 9 x 3' each. Commissioned through the Mrs. John D. Rockefeller, Jr. Purchase Fund. 1630.40.
- Also, drawings and prints.*

OUDOT, Roland. French, born 1897.

- 464 LOISETTE. 1929. Oil on canvas, 28¾ x 23½". Gift of A. Conger Goodyear. 563.41.

PAPSDORF, Fred. American, born 1883.

- 465 FLOWERS IN VASE. 1940. Oil on canvas, 18¼ x 14¼". Mrs. John D. Rockefeller, Jr. Purchase Fund. 249.40.

PASCIN, Jules. American, born Bulgaria 1885; died 1930. Worked in Germany and Paris.

- 466 GIRLS ON BENCH. Watercolor, 8¾ x 9¾". 122.35.
- 467 PICNICKERS. Watercolor, 7½ x 10¾". 123.35.
- 468 CAB IN HAVANA. (1914-20.) Watercolor, 4½ x 6¾". 121.35.
- 469 PORT OF HAVANA. (1914-20.) Watercolor, 4¾ x 7½". 124.35.
- 470 NEW ORLEANS MARKET. (1914-20.) Watercolor, 10¾ x 8¾". 126.40.

- 471 CUBAN SKETCH BOOK. (1914-20.) 166 watercolors and drawings, 2½ x 2¼" to 10¼ x 7¾". 125.35.

Nos. 466-471, given anonymously.

- 472 SOCRATES AND HIS DISCIPLES MOCKED BY COURTESANS. • (c. 1921.) Oil on paper backed with canvas, 61¼ x 86". Given anonymously in memory of the artist. 307.38.

- 473 RECLINING MODEL. Oil on canvas, 28¾ x 36¼". Gift of A. Conger Goodyear. 564.41.

*Also, drawings, prints and illustrations.*

PEREIRA, I. Rice. American, born 1905.

- 474 SHADOWS WITH PAINTING. (1940.) Outer surface, oil on glass, 1¼" in front of inner surface, gouache on cardboard, 15 x 12½". Gift of Mrs. Marjorie Falk. 348.41.

*Also, a drawing.*

PEVSNER, Antoine. Russian, born 1886. Lives in France.

- 475 ABSTRACT FORMS. 1913. Encaustic panel, 17¼ x 13½". Gift of the artist. 35.36.

- 476 BUST. (Before 1926.) Construction in metal and celluloid, 20¾ x 23¾". Purchase Fund. 396.38. Repr. *Art in Our Time*, no. 313.

PEYRONNET, Dominique-Paul. French, born 1872.

- 477 THE FERRYMAN OF THE MOSELLE. (c. 1936?) Oil on canvas, 35 x 45¾". Mrs. John D. Rockefeller, Jr. Purchase Fund. 664.39. Repr. postcard.



Picasso. 480

PICASSO, Pablo. Spanish, born 1881. Lives in Paris.

478 LA COIFFURE. (1905.) Oil on canvas, 68 $\frac{7}{8}$  x 39 $\frac{1}{4}$ ". Given anonymously. 451.37.

479 BOY LEADING A HORSE. (1905.) Oil on canvas, 86 $\frac{1}{2}$  x 51 $\frac{1}{4}$ ". Extended loan from William S. Paley. E.L. 38.3040. Repr. *Picasso*, no. 54; *Color Portfolio*, no. 8.

480 LES DEMOISELLES D'AVIGNON. (1906-07.) Oil on canvas, 96 x 92". Acquired through the Lillie P. Bliss Bequest. 333.39.

481 WOMAN'S HEAD. (1909?) Bronze, 16 $\frac{1}{4}$ " high. Purchase Fund. 1632.40.

482 HEAD. (1909.) Gouache, 24 x 18". Gift of Mrs. Saidie A. May. 12.30.

483 MAN WITH A HAT. (1913.) Collage, charcoal and ink, 24 $\frac{1}{2}$  x 18 $\frac{1}{4}$ ". Purchase Fund. 274.37. Repr. *Fantastic*, no. 251; also postcard.

484 GREEN STILL LIFE. 1914. Oil on canvas, 23 $\frac{1}{2}$  x 31 $\frac{1}{4}$ ". Lillie P. Bliss Collection. 92.34. Repr. *Bliss*, 1934, no. 47.

485 SEATED WOMAN. (1918.) Gouache, 5 $\frac{1}{2}$  x 4 $\frac{1}{2}$ ". Given anonymously. 127.35.

486 DOC AND COCK. 1921. Oil on canvas, 61 x 30 $\frac{1}{4}$ ". Mrs. • Simon Guggenheim Fund. 36.42.



*Picasso. 490*



*Picasso. 486*



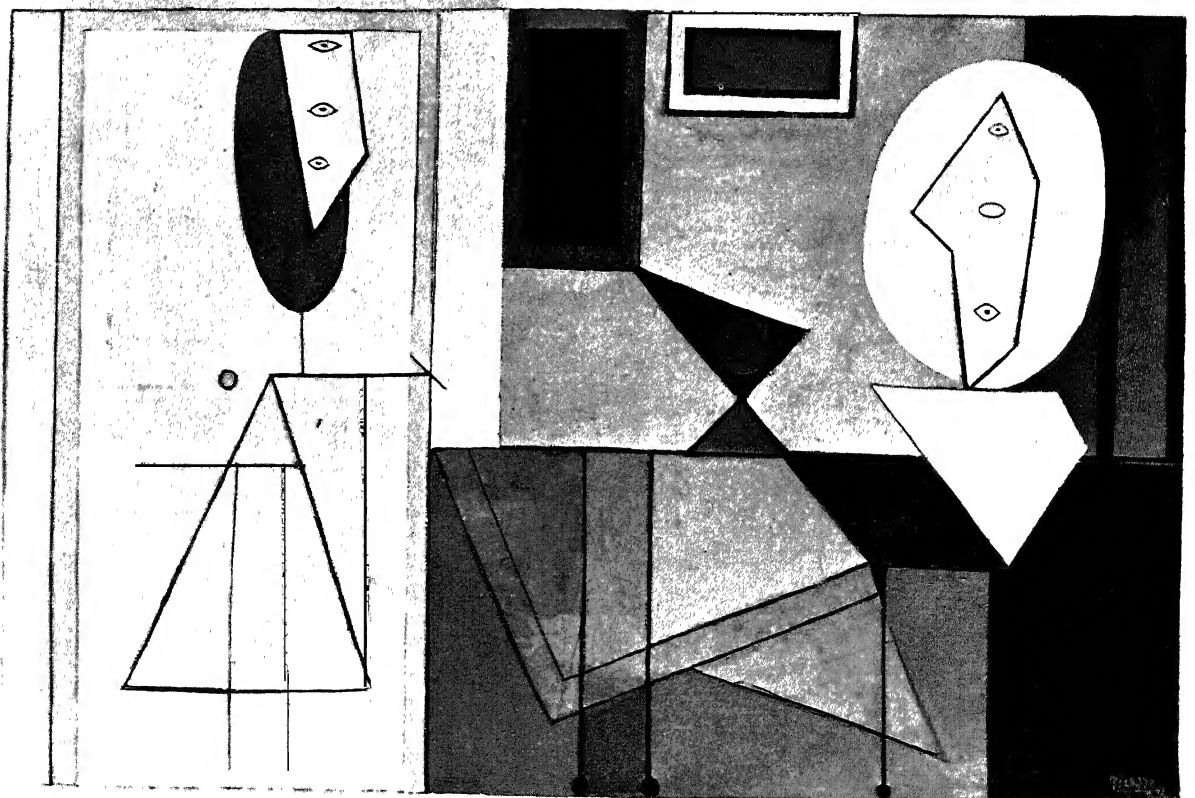
*Picasso. 487*





*Picasso. 489*

*Picasso. 492*





*Picasso. 493*

487 *WOMAN IN WHITE*. (1923.) Oil on canvas, 39 x 31½".  
 • Lillie P. Bliss Collection. 96.34. Repr. MMA Color Print, no. 1; also postcard.

488 *STILL LIFE*. 1923. Oil and sand on canvas, 6 x 10⅝".  
 Extended loan from Miss Adelaide M. de Groot. E.L.37.1373.

489 *STILL LIFE WITH A CAKE*. 1924. Oil on canvas, 38½ x 51½".  
 • Acquired through the Lillie P. Bliss Bequest. 190.42.

490 *SEATED WOMAN*. 1927. Oil on canvas, 51½ x 38½".  
 • Given anonymously. 450.37. Repr. postcard.

491 *GUITAR AND FRUIT*. (1927.) Oil on canvas, 51¼ x 38¼".  
 Given anonymously. 452.37.

492 *THE STUDIO*. 1927-28. Oil on canvas, 59 x 91". Gift of  
 • Walter P. Chrysler, Jr. 213.35.

493 *GIRL BEFORE A MIRROR*. 1932. Oil on canvas, 63¾ x 51¼".  
 • Gift of Mrs. Simon Guggenheim. 238. Repr. *Color Portfolio*, no. 11.

*Also, drawings, prints, illustrations and a rug (designed by the artist).*



*Pickett. 494*



*Portinari. 499*



PICKETT, Joseph. American, 1848-1918.

494 MANCHESTER VALLEY. (Probably 1914-18.) Oil on canvas, 45 x 60". Gift of Mrs. John D. Rockefeller, Jr. 541.39. Color repr. and postcard.

PISSARRO, Camille. French, 1830-1903.

495 BY THE STREAM. 1894. Oil on canvas, 13 x 16". Lillie P. Bliss Collection. 103.34. Repr. *Bliss*, 1934, no. 49. Also, prints.

POMPON, François. French, 1855-1933.

496 DUCK. Bronze, 7¼" high. Gift of Mrs. John D. Rockefeller, Jr. 594.39.

PORTINARI, Candido. Brazilian, born 1903.

497 MORRO. (1933.) Oil on canvas, 44⅞ x 57⅞". Mrs. John D. Rockefeller, Jr. Purchase Fund. 663.39. Repr. *Art in Our Time*, no. 152a.

498 FESTIVAL, ST. JOHN'S EVE. (One of 3 murals for Brazilian Building, New York World's Fair 1939.) (1939.) Tempera on canvas, 10' 6" x 11' 6". Gift of the Brazilian Government. 191.42.

499 SCARECROW. 1940. Oil on canvas, 51½ x 64". Mrs. John D. Rockefeller, Jr. Purchase Fund. 361.41. Also, drawings and prints.

PRENDERGAST, Maurice. American, born Newfoundland 1859; died 1924.

500 FESTIVAL, VENICE. (1898.) Watercolor, 16⅝ x 14". Gift of Mrs. John D. Rockefeller, Jr. 133.35.

501 CAMPO VITTORIO EMANUELE, SIENA. (1898.) Watercolor, 11¼ x 13¾". 131.35.

502 THE EAST RIVER. 1901. Watercolor, 13¾ x 19¾". 132.35. Repr. *Art in Our Time*, no. 206; in color, *La Pintura*, p. 144.

503 APRIL SNOW, SALEM. (1906-07.) Watercolor, 14¾ x 21⅝". 129.35. Repr. color postcard.

504 LANDSCAPE. Watercolor, 14½ x 18". 134.35.

Nos. 501-504, given anonymously.

### Redon. 510



Prendergast. 503

PRESTOPINO, Gregorio. American, born 1907.

505 PORTSMOUTH STREET. (1936.) Oil on canvas, 20 x 30". Given anonymously. 487.41.

QUIRT, Walter. American, born 1902.

506 THE BURIAL. 1934. Oil on gesso composition board, 6⅝ x 7¾". Given anonymously. 401.38.

507 THE TRANQUILLITY OF PREVIOUS EXISTENCE. (1941.) Oil on canvas, 24⅛ x 32". Mrs. Simon Guggenheim Fund. 163.42.

RATTNER, Abraham. American, born 1893.

508 MOTHER AND CHILD. (1938.) Oil on canvas, 28¾ x 39¾". Given anonymously. 19.40.

RAY, Man. American, born 1890. Worked in Paris.

509 ADMIRATION OF THE ORCHESTRETTLE FOR THE CINEMATOGRAF. 1919. Air brush, 26 x 21½". Gift of A. Conger Goodyear. 231.37. Repr. *Art in Our Time*, no. 188.

Also, photographs and films.

REDON, Odilon. French, 1840-1916.

510 SILENCE. Oil on linen-finish paper, 21¼ x 20¾". 113.34.

511 ETRUSCAN VASE. Tempera on canvas, 32 x 23¼". 106.34. Repr. *Bliss*, 1934, no. 50.

512 ROGER AND ANGELICA. Pastel, 35¼ x 28¼". 111.34. Repr. *Bliss*, 1934, no. 51.

Nos. 510-512, Lillie P. Bliss Collection.

513 REVERIE. Pastel, 21 x 14¼". Given anonymously. 135.35.

514 FLOWERS, RED BACKGROUND. Oil on canvas, 21¾ x 18¼". Gift of Mrs. Wendell T. Bush. 164.42.

Also, a drawing and prints.

REFREGIER, Anton. American, born Russia 1905.

515 ACCIDENT IN THE AIR. (1939.) Oil on composition board, 19 x 23". Gift of the New York World's Fair 1939. 641.39.

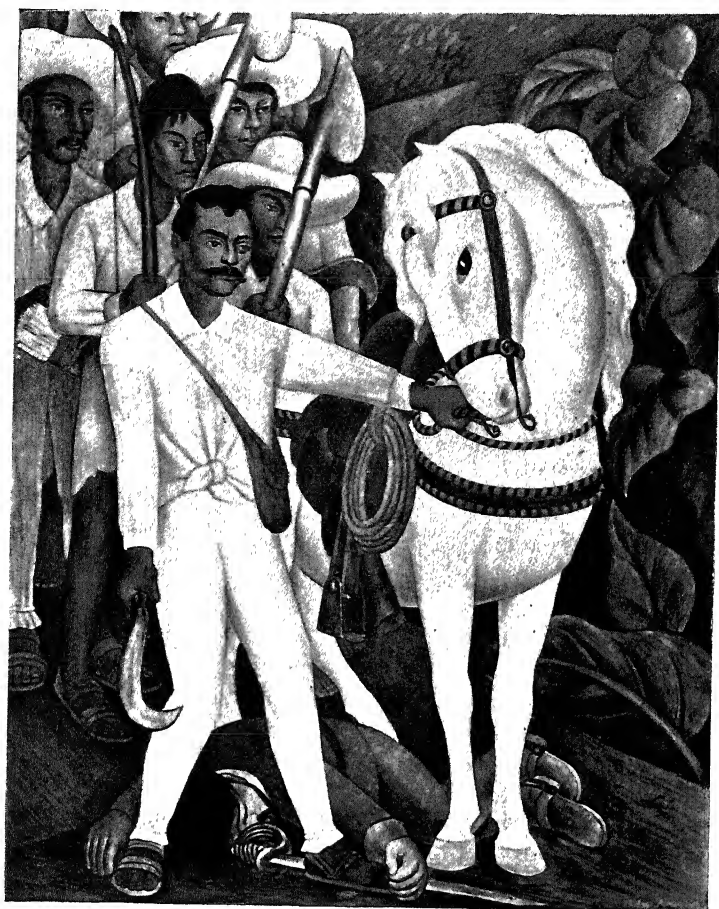
RENOIR, Auguste. French, 1841-1919.

516 FOG AT GUERNSEY. 1883. Oil on canvas, 21 x 25¾". Lillie P. Bliss Collection. 115.34. Repr. *Bliss*, 1934, no. 53.

Also, prints.

REZNIKOFF, Misha. American, born Russia 1905.

517 CATS. Watercolor, 3 x 3". 132.40.



*Rivera.* 525

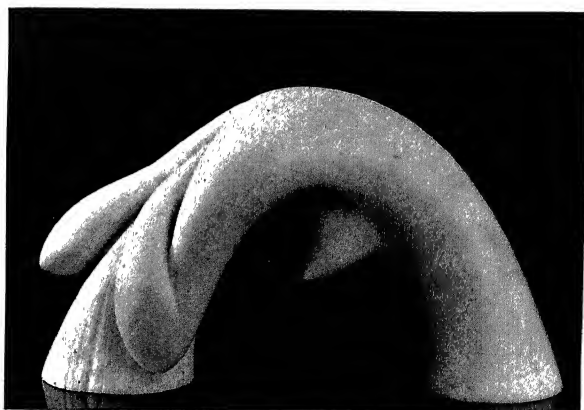
- 518 MONKEY. Watercolor,  $3\frac{1}{8}$  x 3". 133.40.  
 519 CONSTRUCTION WORK. Watercolor,  $12\frac{3}{4}$  x  $17\frac{1}{2}$ ". 131.40.

Nos. 517-519, given anonymously.

RIVERA, Diego. Mexican, born 1886.

- 520 YOUNG MAN IN A GREY SWEATER (Jacques Lipchitz). (Paris) 1914. Oil on canvas,  $25\frac{5}{8}$  x  $21\frac{5}{8}$ ". Gift of T. Catesby Jones. 412.41.  
 521 STILL LIFE WITH VEGETABLES. 1918. Watercolor,  $12\frac{1}{2}$  x  $19\frac{1}{4}$ ". Given anonymously. 199.40. Repr. *Rivera*, no. 56.  
 522 RUSSIAN MOTHER AND CHILD. 1928. Watercolor and ink,  $6\frac{5}{8}$  x 8". 202.40.  
 523 THE MAY-DAY SKETCH BOOK OF DIEGO RIVERA. Moscow, 1928. 45 watercolors,  $4\frac{1}{2}$  x 6". 137.35. 2 repr. *Rivera*, no. 65.

*Robus.* 531





524 CHILD IN CHECKED DRESS. 1930. Oil on canvas, 22 $\frac{3}{8}$  x 14 $\frac{1}{8}$ ". 127.40. Repr. *Rivera*, no. 41.

Nos. 522-524, gifts of Mrs. John D. Rockefeller, Jr.

525 AGRARIAN LEADER ZAPATA. 1931. Fresco, 93 $\frac{3}{4}$  x 74".  
• Mrs. John D. Rockefeller, Jr. Purchase Fund. 1631.40. Repr. postcard.

526 FLOWER FESTIVAL: FEAST OF SANTA ANITA. 1931. Encaustic, 78 $\frac{1}{2}$  x 64". 23.36. Repr. *Rivera*, no. 47.

527 THE OFFERING. 1931. Oil on canvas, 49 x 61". 24.36. Repr. *Rivera*, no. 45.

528 LANDSCAPE. Watercolor, 6 $\frac{1}{8}$  x 8 $\frac{3}{4}$ ". 203.40.

529 H.P.: 24 watercolor designs made in 1927 and 1931 for the ballet first produced by the Philadelphia Grand Opera Company, 1932. 17 designs for costumes, various sizes, 20 $\frac{5}{8}$  x 28 $\frac{1}{2}$ " to 5 $\frac{3}{8}$  x 3 $\frac{7}{8}$ "; 7 designs for scenery, 17 $\frac{7}{8}$  x 11 $\frac{3}{8}$ " to 5 $\frac{3}{8}$  x 8 $\frac{1}{4}$ ". 505.41.1-24. Dance Archives.

Nos. 526-529, gifts of Mrs. John D. Rockefeller, Jr.

*Also, drawings, prints and illustrations.*

ROBINS, Louisa W. American, born 1898.

530 PINK TEACUPS. Oil on canvas board, 12 x 16". Gift of A. Conger Goodyear. 45.36. Repr. *16 Cities*, no. 22.

ROBUS, Hugo. American, born 1885.

531 GIRL WASHING HER HAIR. (1933.) Marble (1940), 17" high. Mrs. John D. Rockefeller, Jr. Purchase Fund. 659.39.

RODCHENKO, Alexander. Russian, born 1891.

532 COMPOSITION. 1918. Gouache, 13 x 6 $\frac{3}{8}$ ". Gift of the artist. 28.36. Repr. *Cubism*, fig. 117.

533 NON-OBJECTIVE PAINTING (Black on Black). 1918. Oil on canvas, 32 $\frac{1}{4}$  x 31 $\frac{1}{4}$ ". Gift of the artist, through Jay Leyda. 114.36.

534 NON-OBJECTIVE PAINTING. 1919. Oil on canvas, 33 $\frac{1}{4}$  x 28". Gift of the artist, through Jay Leyda. 113.36.

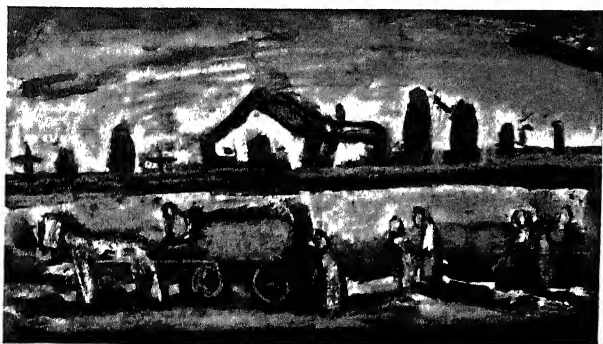
535 COMPOSITION. 1919. Gouache, 12 $\frac{1}{4}$  x 9". 29.36. Repr. *Cubism*, fig. 118.

536 COMPOSITION. 1919. Watercolor and ink, 14 $\frac{5}{8}$  x 11 $\frac{1}{2}$ ". 30.36.

Nos. 535-536, gifts of the artist.

*Also, drawings and a poster.*

*Rouault. 544*



*Rouault. 545*

ROESCH, Kurt. American, born Germany 1905.

537 BONES ON THE TABLE. (1939.) Oil on canvas, 28 $\frac{1}{4}$  x 35 $\frac{7}{8}$ ". Gift of Mr. and Mrs. Walter Hochschild. 488.41.

ROSENTHAL, Doris. American.

538 Tops. 1940. Oil on canvas, 24 x 20". Mrs. John D. Rockefeller, Jr. Purchase Fund. 500.41.

ROUAULT, Georges. French, born 1871.

539 WOMAN AT A TABLE. 1906. Watercolor, 12 $\frac{1}{2}$  x 9 $\frac{1}{4}$ ". Acquired through the Lillie P. Bliss Bequest. 503.41.

540 PORTRAIT OF LEBASQUE. (1917.) Oil on canvas, 36 $\frac{1}{4}$  x 28 $\frac{7}{8}$ ". Purchase Fund. 634.39.

541 MAN WITH SPECTACLES. 1917. Watercolor, 11 $\frac{3}{4}$  x 6 $\frac{1}{2}$ ". Gift of Mrs. John D. Rockefeller, Jr. 140.35.

542 *Exchanged* 1942. MONIQUE. 1929. Gouache and pastel, 20 x 14". 139.35.

543 THE ROAD IS LONG. 1929. Watercolor and pastel, 19 $\frac{1}{4}$  x 13". 141.35.

544 THE FUNERAL. 1930. Gouache and pastel, 11 x 19 $\frac{3}{8}$ ".  
• 415.41.

545 CHRIST MOCKED BY SOLDIERS. (1932.) Oil on canvas,  
• 36 $\frac{1}{4}$  x 28 $\frac{1}{2}$ ". 414.41.

Nos. 542-545, given anonymously.

*Also, prints.*



Rousseau. 546

ROUSSEAU, Henri. French, 1844-1910.

546 THE SLEEPING GYPSY. 1897. Oil on canvas, 51 x 79".  
• Gift of Mrs. Simon Guggenheim. 646.39. Repr. in color, *Rousseau*, facing p. 32; color repr. in 2 sizes; postcard.

547 JUNGLE WITH A LION. (1904-10.) Oil on canvas, 14 $\frac{7}{8}$  x 18". Lillie P. Bliss Collection. 118.34. Repr. *Rousseau*, p. 40.

ROY, Pierre. French, born 1880.

548 DANGER ON THE STAIRS. (c. 1930.) Oil on canvas, 36 x 23 $\frac{1}{2}$ ". Gift of Mrs. John D. Rockefeller, Jr. 142.35.

549 DAYLIGHT SAVING. 1930. Oil on canvas, 21 $\frac{1}{2}$  x 15". Gift of Mrs. Ray Slater Murphy. 1.31. Repr. *Art in Our Time*, no. 191.

550 COUNTRY FAIR (*Comice Agricole*). (c. 1930.) Oil on canvas, 16 $\frac{1}{8}$  x 13". Gift of Mrs. John D. Rockefeller, Jr. 128.40.

RUBIN, Reuven. Palestinian, born Rumania 1893. Now in U.S.A.

551 FLUTE PLAYER. (1938.) Oil on canvas, 32 x 25 $\frac{5}{8}$ ". Gift of Mrs. Felix M. Warburg. 252.40.

SANTO, Patsy. American, born Italy 1894.

552 SPRING. 1940. Oil on canvas, 24 $\frac{1}{8}$  x 18 $\frac{1}{8}$ ". Mrs. John D. Rockefeller, Jr. Purchase Fund. 1653.40.

SCHWITTERS, Kurt. German, born 1887. Now in England.

553 COLLAGE. 1918. 7 $\frac{1}{8}$  x 5 $\frac{3}{4}$ ". 96.36.

554 MERZ 379: POTSDAMER. 1922. Collage, 7 $\frac{1}{8}$  x 5 $\frac{3}{4}$ ". 97.36.

555 MERZ: SANTA CLAUS. 1922. Collage, 7 $\frac{1}{2}$  x 6". 258.35. Nos. 553-555, Purchase Fund.

*Also, prints.*

SEGONZAC, André Dunoyer de. French, born 1885.

556 NUDE. Oil on canvas, 39 $\frac{5}{8}$  x 25 $\frac{1}{8}$ ". Extended loan from Miss Adelaide M. de Groot. E.L.36.647.

557 LANDSCAPE IN PROVENCE. (c. 1928.) Oil on canvas, 32 $\frac{1}{4}$  x 39 $\frac{5}{8}$ ". Given anonymously. 489.41.

558 LANDSCAPE. Watercolor, 18 x 24 $\frac{3}{4}$ ". Lillie P. Bliss Collection. 119.34. Repr. *Bliss*, 1934, no. 55.

*Also, prints and illustrations.*

SELIGMANN, Kurt. Swiss, born 1900. Now in U.S.A.

559 SABBATH PHANTOMS. 1939. Oil on glass, 21 $\frac{3}{8}$  x 27 $\frac{5}{8}$ ". Gift of Stamo Papadaki. 20.40. Repr. *Bulletin*, vol. IX, no. 2.

SEURAT, Georges Pierre. French, 1859-1891.

560 FISHING FLEET AT PORT-EN-BESSIN. (1888?) Oil on canvas, 21 $\frac{1}{2}$  x 25 $\frac{1}{2}$ ". Lillie P. Bliss Collection. 126.34. Repr. postcard.

*Also, 8 drawings.*

SHAHN, Ben. American, born Russia 1898.

561 WOMAN WITH BASKET OF FRUIT. (1930.) Watercolor, 9 x 11 $\frac{5}{8}$ ". Given anonymously. 134.40.

562 CAFÉ CONVERSATION. (1930.) Watercolor, 12 x 15 $\frac{5}{8}$ ". Gift of Mrs. Cornelius N. Bliss. 53.36.

563 BARTOLOMEO VANZETTI AND NICOLA SACCO. (1932.) Gouache, 10 $\frac{1}{2}$  x 14 $\frac{1}{2}$ ". Gift of Mrs. John D. Rockefeller, Jr. 144.35. Repr. *Modern Works*, no. 144.

564 HANDBALL. (1939.) Tempera on composition board, 24 x 33 $\frac{1}{4}$ ". Mrs. John D. Rockefeller, Jr. Purchase Fund. 28.40. Repr. *La Pintura*, p. 94.

*Also, prints and photographs.*

SHEELER, Charles. American, born 1883.

565 AMERICAN LANDSCAPE. 1930. Oil on canvas, 24 x 31".  
• 166.34. Repr. postcard.

566 BUCKS COUNTY BARNS. 1932. Oil on gesso composition board, 24 x 30". 145.35.

Nos. 565-566, gifts of Mrs. John D. Rockefeller, Jr.

*Also, drawings, prints and photographs.*



*Segonzac. 557*

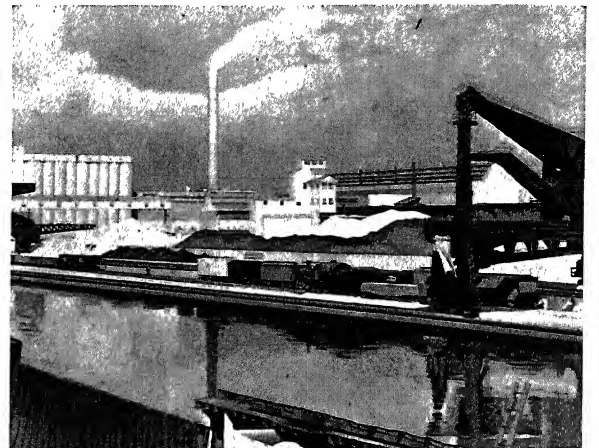
*Sintenis. 570*



*Seurat. 560*



*Sheeler. 565*





*Siqueiros. 575*

SHEETS, Millard. American, born 1907.

567 HORSES OF PADUA. (1939.) Watercolor, 22 x 29<sup>5</sup>/<sub>8</sub>". Gift of Albert M. Bender. 364.41.

SIGNAC, Paul. French, 1863-1935.

568 HARBOR OF LA ROCHELLE. 1922. Watercolor, 9<sup>3</sup>/<sub>4</sub> x 16<sup>1</sup>/<sub>4</sub>". Lillie P. Bliss Collection. 130.34. Repr. *Bliss*, 1934, no. 65.

569 VILLAGE FESTIVAL (*La Vogue*). Watercolor, 6 x 11<sup>3</sup>/<sub>8</sub>". Given anonymously. 150.35.

SINTENIS, Renée. German, born 1888.

570 DAPHNE. (1930.) Bronze, 56<sup>1</sup>/<sub>2</sub>" high. Mrs. John D. Rockefeller, Jr. Purchase Fund. 337.39.

SIPORIN, Mitchell. American, born 1910.

571 THE REFUGEES. 1939. Oil on panel, 30 x 36". Purchase Fund. 573.39. Repr. *Americans* 1942, p. 114.  
*Also, a drawing.*

SIQUEIROS, David Alfaro. Mexican, born 1894.

572 PROLETARIAN VICTIM. 1933. Duco on burlap, 81 x 47<sup>1</sup>/<sub>2</sub>". Gift of the Estate of George Gershwin. 4.38. Repr. *Modern Works*, no. 146.

573 COLLECTIVE SUICIDE. 1936. Duco on wood with applied sections, 49 x 72". Gift of Dr. Gregory Zilboorg. 208.37. Repr. *Fantastic*, no. 577.

574 ECHO OF A SCREAM. 1937. Duco on wood, 48 x 36". Gift of Edward M. M. Warburg. 633.39. Repr. *Art in Our Time*, no. 152.

575 ETHNOGRAPHY. (1939.) Duco on composition board, 48<sup>1</sup>/<sub>8</sub> x 32<sup>3</sup>/<sub>8</sub>". Mrs. John D. Rockefeller, Jr. Purchase Fund. 1657.40. Repr. postcard.

576 THE SOB. 1939. Duco on composition board, 48<sup>1</sup>/<sub>2</sub> x 24<sup>3</sup>/<sub>4</sub>". Given anonymously. 490.41. Repr. *Bulletin*, vol. VIII, no. 4.  
*Also, prints.*

SMITH, Peter Purvis. Australian, born 1913.

577 KANGAROO HUNT. 1939. Oil on canvas, 25<sup>1</sup>/<sub>2</sub> x 36<sup>1</sup>/<sub>4</sub>". Mrs. Simon Guggenheim Fund. 567.41.

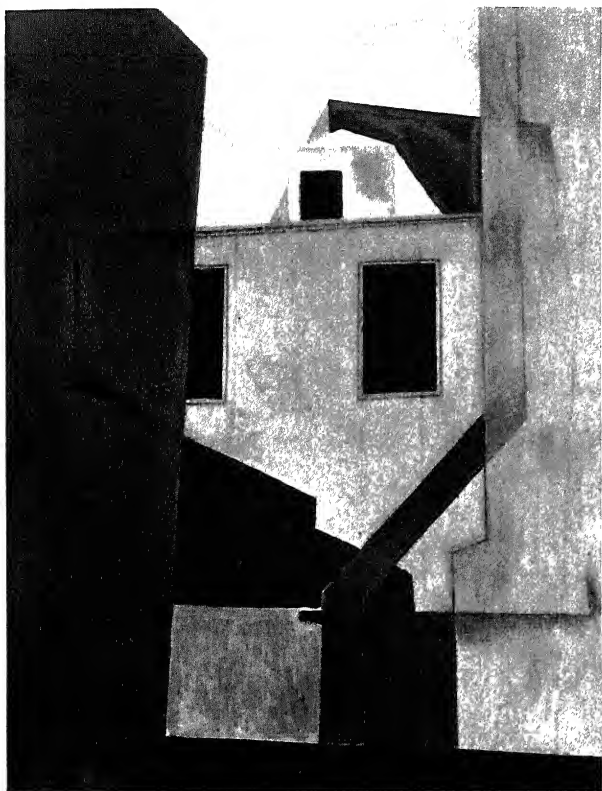
SOUTINE, Chaim. Born Lithuania 1884. Lives in France.

578 PORTRAIT OF MME. MARCEL CASTAING. Oil on canvas, 39<sup>3</sup>/<sub>8</sub> x 28<sup>7</sup>/<sub>8</sub>". Extended loan from Miss Adelaide M. de Groot. E.L. 36.648.

*Speicher. 579*







*Spencer, Niles. 580*

STEER, P. Wilson. English, 1860-1942.  
585 SANDWICH BAY. 1931. Watercolor,  $9\frac{1}{4} \times 12\frac{1}{4}$ ". Given anonymously. 151.35.

STEPANOVA, Varvara (VARST). Russian.  
586 THREE FIGURES. 1921. Tempera,  $11 \times 14$ ". Gift of the artist. 32.36.

587 TWO FIGURES AT TABLE. 1921. Tempera,  $11\frac{1}{4} \times 11\frac{1}{4}$ ". Given anonymously. 33.36.

STERNE, Maurice. American, born Latvia 1877.  
588 RESTING AT THE BAZAAR. (1912.) Oil on canvas,  $26\frac{3}{4} \times 31\frac{1}{2}$ ". Mrs. John D. Rockefeller, Jr. Purchase Fund. 301.38.

*Spencer, Stanley. 583*



*Sterne. 588*



SPEICHER, Eugene. American, born 1883.

579 KATHARINE CORNELL AS CANDIDA. (1925-26.) Oil on canvas,  $84 \times 44\frac{1}{2}$ ". Gift of Miss Katharine Cornell. 299.38.

*Also, drawings.*

SPENCER, Niles. American, born 1893.

580 CITY WALLS. 1921. Oil on canvas,  $39\frac{1}{2} \times 28\frac{3}{4}$ ". Given anonymously (by exchange). 25.36.

581 ORDNANCE ISLAND, BERMUDA. (1928.) Oil on canvas,  $24 \times 36$ ". Gift of Samuel A. Lewisohn. 302.38. Repr. *Amer. Ptg. & Sc.*, no. 99.

582 NEAR AVENUE A. 1933. Oil on canvas,  $30\frac{1}{4} \times 40\frac{1}{4}$ ". Gift of Nelson A. Rockefeller. 3.38. Repr. *Art in Our Time*, no. 120.

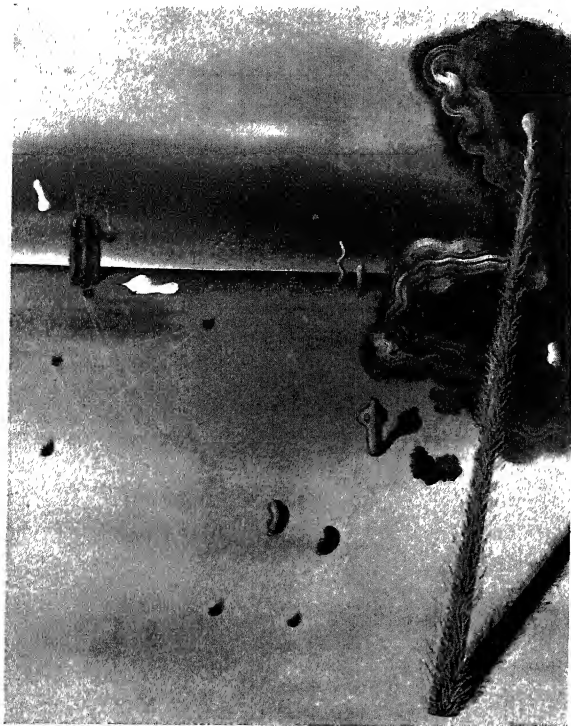
*Also, a print.*

SPENCER, Stanley. English, born 1891.

583 THE NURSERY. 1936. Oil on canvas,  $30\frac{1}{8} \times 36\frac{1}{8}$ ". Gift of the Contemporary Art Society, London. 22.40.

SPRUCE, Everett. American, born 1907.

584 THE HAWK. 1939. Oil on composition board,  $19\frac{3}{8} \times 23\frac{1}{2}$ ". Purchase Fund. 574.39. Repr. *Americans 1942*, p. 121.



Tanguy. 593

- 589 *GIRL IN BLUE CHAIR*. 1928. Oil on canvas, 34½ x 24½". Gift of Samuel A. Lewisohn. 298.38. Repr. *Modern Works*, no. 147.

Also, drawings.

SULLIVAN, Patrick J. American, born 1894.

- 590 *A-HUNTING HE WOULD GO*. (1940.) Oil on canvas, 26¼ x 36⅞". Purchase Fund. 370.41. Repr. *Bulletin*, vol. IX, no. 2.

SURVAGE, Léopold. Russian, born 1879. Now in France.

- 591 *COLOR RHYTHM*, 59 studies for the film. 1913. Watercolor, 14⅞ x 10⅜" and 13 x 12¼". Purchase Fund. 661.39.1-59. 6 repr. *Art in Our Time*, p. 367.

TAMAYO, Rufino. Mexican, born 1899. Now in U.S.A.

- 592 *ANIMALS*. 1941. Oil on canvas, 30⅞ x 40". Purchase Fund. 165.42.

TANGUY, Yves. French, born 1900. Now in U.S.A.

- 593 *MAMA, PAPA IS WOUNDED!* 1927. Oil on canvas, 36¼ x 28¾". Purchase Fund. 78.36.

- 594 *EXTINCTION OF USELESS LIGHTS*. 1927. Oil on canvas, 36¼ x 25¾". Purchase Fund. 220.36.

- 595 *GOUACHE*. 1931. 4½ x 11½". Purchase Fund. 261.35.

Also, drawings.

TAYLOR, Richard. Canadian, born 1902. Lives in U.S.A.

- 596 *ALONE*. (1940.) Ink and watercolor, 7⅞ x 4⅞". 492.41.

- 597 *RAGE*. (1940.) Ink and watercolor, 8½ x 5½". 493.41.

- 598 *SLACK WIRE*. (1940.) Ink and watercolor, 4¾ x 7¼". 495.41.

- 599 *VISITATION*. (1940.) Ink and watercolor, 6½ x 12½". 496.41. Repr. postcard.

- 600 *RAIN DANCE*. (1941.) Ink and watercolor on cardboard, 6 x 11¾". 494.41.

Nos. 596-600, Purchase Fund.

TCHELITCHEW, Pavel. Russian, born 1898. Now in U.S.A.

- 601 *THE MADHOUSE*. 1935. Gouache, 19¼ x 24⅞". Purchase Fund. 26.36.

- 602 *ORPHEUS*: 32 designs for costumes for the opera-ballet produced by the American Ballet Company, 1936. Gouache, 18 x 8¾"; 13⅞ x 9¾". 513.41.1-32. Dance Archives.

- 603 *ST. FRANCIS*: 40 gouache designs for the ballet produced by Ballet Russe de Monte Carlo, 1938. 38 designs for costumes, 20⅞ x 9¾"; 2 designs for scenery, 17½ x 22¾". 65.42.1-40. Dance Archives.

- 604 *THE CAVE OF SLEEP*: 22 gouache designs for the ballet, 1941, unproduced. 21 designs for costumes, about 11 x 14"; 1 design for scenery, 19⅞ x 32⅞". 64.42.1-22. Dance Archives.

Nos. 602-604, gifts of the artist.

THOMAS, Byron. American, born 1902.

- 605 *PASTIME BOWLING ALLEY*. 1939. Oil on canvas, 15 x 40½". Purchase Fund. 575.39.

TOULOUSE-LAUTREC, Henri de. French, 1864-1901.

- 606 *Exchanged* 1941. *MAY BELFORT IN PINK*. (1895.) Oil on cardboard, 24½ x 19". Lillie P. Bliss Collection. 135.34. Repr. *Bliss*, 1934, no. 66.

Also, posters.

UTRILLO, Maurice. French, born 1883.

- 607 *CHURCH IN PROVENCE*. Oil on canvas, 25½ x 19½".

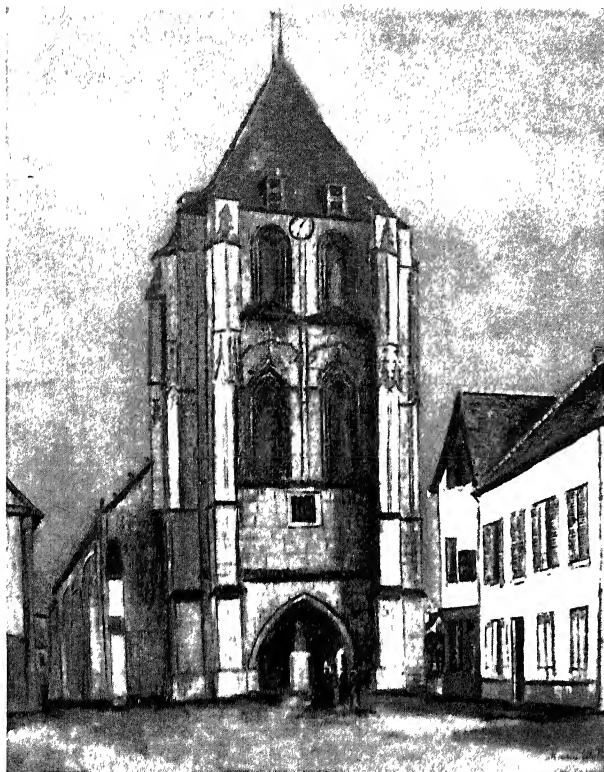
- Given anonymously. 455.37.

Also, prints.

Tchelitchew. 601







*Utrillo. 607*

VANTONGERLOO, Georges. Belgian, born 1886. Lives in Paris.

608 CONSTRUCTION WITHIN A SPHERE. (1917.) Silvered plaster, 7" high. Purchase Fund. 265.37. Repr. *Cubism*, fig. 210.

609 XY = K GREEN AND RED. 1929. Gouache, 6 $\frac{7}{8}$  x 8 $\frac{5}{8}$ ". Gift of the artist. 272.37.

VIDAR, Frede. American, born Denmark 1911.

610 THE IVORY TOWER. (1939.) Oil on canvas, 26 x 32". Gift of Nelson A. Rockefeller. 23.40.

VILLON, Jacques. French, born 1875.

611 DANCE. 1932. Oil on canvas, 15 $\frac{1}{8}$  x 21 $\frac{5}{8}$ ". Gift of Mrs. Arthur L. Strasser. 576.39.

*Also, prints.*

VIVIN, Louis. French, 1861-1936.

612 CHURCH OF ST. LAURENT AND THE CARE DE L'EST. Oil on canvas, 18 x 24". Gift of Mrs. Saidie A. May. 4.35.

VLAMINCK, Maurice de. French, born 1876.

613 WINTER LANDSCAPE. (c. 1913?) Oil on canvas, 21 $\frac{1}{4}$  x 25 $\frac{1}{2}$ ". Gift of Mr. and Mrs. Walter Hoeschild. 324.39.

*Also, prints.*

VUILLARD, Jean Édouard. French, 1868-1940.

614 MOTHER AND SISTER OF THE ARTIST. (c. 1900.) Oil on canvas, 18 $\frac{1}{4}$  x 22 $\frac{1}{4}$ ". Gift of Mrs. Saidie A. May. 141.34.

*Also, prints.*

WALKOWITZ, Abraham. American, born Russia 1880.

615 HUDSON RIVER LANDSCAPE WITH FIGURES. Watercolor, 21 $\frac{1}{4}$  x 29 $\frac{1}{4}$ ". Given anonymously. 154.35.

616 ISADORA DUNCAN: 75 dance studies, 1931, 1932, and 1933. Watercolor, 14 x 8 $\frac{1}{2}$ ". Gift of the artist. 66.42-132.42, 316.42-323.42. Dance Archives. 3 repr. *La Pintura*, p. 152.

*Also, prints and picture books.*

WALLIS, Alfred. English, born 1855.

617 CORNISH PORT. (c. 1932-33.) Oil on cardboard, 10 $\frac{1}{8}$  x 12 $\frac{3}{8}$ ". Gift of Ben Nicholson. 1646.40.

WALSH, Bernard. American, born 1912.

618 MINER'S SON. (1940.) Cast iron, 27 $\frac{1}{2}$ " high. Van Gogh Purchase Fund. 372.41.

WALTERS, Carl. American, born 1883.

619 ELLA. (1927.) Ceramic sculpture, 16 $\frac{3}{4}$ " high. Purchase Fund. 373.41. Repr. *Art in Our Time*, no. 301.

620 BABY HIPPO. 1936. Ceramic sculpture, 19" long. Gift of Mrs. John D. Rockefeller, Jr. 1.38.

*Also, a ceramic plate.*

WATKINS, Franklin C. American, born 1894.

621 TRANSCENDENCE: 13 watercolor designs for the ballet produced by the American Ballet Company, 1934. 11 designs for costumes, various sizes, 13 $\frac{1}{2}$  x 9 $\frac{3}{8}$ " to 14 $\frac{3}{8}$  x 19 $\frac{7}{8}$ "; 2 designs for scenery, 16 x 24 $\frac{7}{8}$ "; 12 x 18 $\frac{7}{8}$ ". Acquired through the Lillie P. Bliss Bequest. 38.42.1-13. Dance Archives.

622 BALLET SCHOOL: 4 designs for scenery for the ballet, 1935, unproduced. Watercolor, 16 $\frac{1}{8}$  x 22 $\frac{5}{8}$ "; 15 $\frac{3}{8}$  x 22 $\frac{1}{2}$ ". Gift of Lincoln Kirstein. 514.41.1-4. Dance Archives.

623 BORIS BLAI. 1938. Oil on canvas, 40 x 35". Gift of • A. Conger Goodyear (by exchange). 257.39.

WEBER, Max. American, born Russia 1881.

624 STILL LIFE WITH CHINESE TEAPOT. (1929.) Oil on canvas, 20 x 24 $\frac{1}{8}$ ". Gift of Mrs. John D. Rockefeller, Jr. 155.35.

625 THE ATHLETE. 1930. Gouache, 5 $\frac{1}{4}$  x 4". 220.40.

*Vuillard. 614*





Watkins. 623

- 626 THE BLUE RIBBON. 1930. Gouache,  $4\frac{7}{8} \times 3\frac{1}{8}$ ". 221.40.
- 627 THE CHINESE VASE. 1930. Gouache,  $4\frac{1}{8} \times 5$ ". 222.40.
- 628 THE FLOWER POT. 1930. Gouache,  $4\frac{1}{8} \times 6$ ". 223.40.
- 629 MORNING. 1930. Gouache,  $4\frac{1}{8} \times 6\frac{3}{4}$ ". 224.40.
- 630 THE RABBI. 1930. Gouache,  $6\frac{3}{4} \times 4$ ". 225.40.
- 631 THE SISTERS. 1930. Gouache,  $6\frac{1}{8} \times 4$ ". 226.40.
- 632 SLEEP. 1930. Gouache,  $4\frac{1}{8} \times 6\frac{1}{4}$ ". 227.40.
- 633 YOUNG WOMAN. 1930. Gouache,  $4\frac{5}{8} \times 4\frac{1}{2}$ ". 228.40.
- 634 WONDERMENT. 1930. Gouache,  $6\frac{1}{2} \times 4$ ". 229.40.
- 635 SEATED NUDE. Gouache,  $5 \times 4\frac{1}{2}$ ". 158.35.
- 636 WRESTLERS. Gouache,  $4\frac{7}{8} \times 4\frac{3}{8}$ ". 162.35.
- 637 HEAD. Gouache,  $5 \times 4\frac{1}{2}$ ". 157.35.

Nos. 625-637, given anonymously.

*Also, a drawing, prints and illustrations.*

WILFRED, Thomas. American, born Denmark 1889.

- 638 VERTICAL SEQUENCE, OPUS 137. 1941. *Lumia* composition (projected light on ground glass). Form cycle 7 minutes; color cycle 7 minutes 17 seconds. Two cycles coincide every 10 days and 5 hours. Aperture  $15\frac{1}{4} \times 15\frac{3}{8}$ ". Mrs. Simon Guggenheim Fund. 166.42.

XCÉRON, John. American, born Greece 1890.

- 639 FIGURES. 1934. Oil on canvas,  $36\frac{1}{8} \times 23\frac{1}{2}$ ". Gift of Nicholas G. Lély. 27.36.

ZORACH, Marguerite. American, born 1888.

- 640 COUNTRY SOCIABLE IN NEW ENGLAND. 1915. Watercolor,  $12 \times 17\frac{1}{4}$ ". 164.35.
- 641 INTERIOR, WHITE MOUNTAINS. (1915.) Watercolor,  $12 \times 15$ ". 165.35.
- 642 KITCHEN INTERIOR. (1915.) Watercolor,  $10\frac{7}{8} \times 14\frac{1}{2}$ ". 166.35.
- 643 NEW ENGLAND INTERIOR. (1915.) Watercolor,  $10\frac{7}{8} \times 15\frac{5}{8}$ ". 167.35.
- 644 THE POLANDER'S FAMILY. (1915.) Watercolor,  $12\frac{3}{8} \times 16\frac{7}{8}$ ". 168.35.
- 645 SATURDAY NIGHT IN A NEW ENGLAND KITCHEN. 1915. Watercolor,  $11\frac{1}{8} \times 15\frac{1}{8}$ ". 169.35.

Nos. 640-645, given anonymously.

*Also, a drawing, prints and a rug (designed by the artist).*

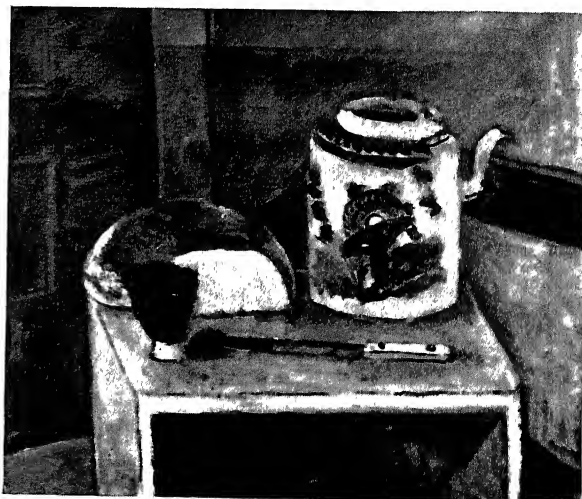
ZORACH, William. American, born Russia 1887.

- 646 CHILD WITH CAT. (1926.) Tennessee marble, 18" high. Gift of Mr. and Mrs. Samuel A. Lewisohn. 15.39. Repr. *Art in Our Time*, no. 287; also postcard.
  - 647 FISHERMAN. 1927. Watercolor,  $14\frac{5}{8} \times 21\frac{3}{4}$ ". 171.35.
  - 648 SPRING. 1927. Watercolor,  $15\frac{1}{8} \times 22$ ". 173.35. (By exchange.)
  - 649 EXCHANGED 1942. CAT. (1931.) Granite,  $5\frac{1}{8}$ " high, 10" long. 595.39.
- Nos. 647-649, given anonymously.
- 650 SETTING HEN. (c. 1938.) Cast stone (1941),  $14\frac{1}{4}$ " high. Mrs. John D. Rockefeller, Jr. Purchase Fund. 497.41.
  - 651 HEAD OF CHRIST. (1940.) Black granite,  $14\frac{3}{4}$ " high.

• Mrs. John D. Rockefeller, Jr. Purchase Fund (and by exchange). 188.42.

*Also, drawings.*

Weber. 624





*Zorach. 651*

## Early American Folk Art

*Hicks. 653*



HICKS, Edward. American, 1780-1849.

652 THE PEACEABLE KINGDOM. (First half of 19th century.) Oil on canvas,  $17\frac{1}{2} \times 23\frac{1}{2}$ ". 530.39. Repr. *Art in Our Time*, no. 6; also color repr.

653 THE RESIDENCE OF DAVID TWINING IN 1787. (First half of 19th century.) Oil on canvas,  $27\frac{1}{4} \times 32$ ". 533.39.

### ARTIST UNKNOWN

654 BABY IN RED CHAIR. (c. 1790?) Oil on canvas,  $22 \times 15\frac{1}{4}$ ". 521.39. Repr. *Art in Our Time*, no. 4.

655 THE TRUE CROSS. (c. 1800?) Oil on bed ticking,  $24 \times 34$ ". 536.39. Repr. *Amer. Folk Art*, no. 23.

656 BABY WITH DOLL. (1840-50.) Oil on canvas,  $16\frac{1}{8} \times 12\frac{3}{8}$ ". 511.39. Repr. *Amer. Folk Art*, no. 12.

657 THE QUILTING PARTY. (1840-50.) Oil on wood,  $19\frac{1}{4} \times 26\frac{1}{4}$ ". 532.39. Repr. *Art in Our Time*, no. 3.

658 TWO CHILDREN. (19th century.) Oil on wood panel,  $18\frac{1}{2} \times 22$ ". 535.39.

659 OUTING ON THE HUDSON. (c. 1870.) Oil on cardboard,  $18\frac{7}{8} \times 24\frac{1}{8}$ ". 512.39. Repr. *Amer. Folk Art*, no. 27.



Unknown American artist, 1850-60. 670

- 667 CRUCIFIXION. 1847. Pennsylvania German quill drawing with watercolor (Fraktur), 14 x 11 $\frac{1}{8}$ ". 524.39. Repr. *Amer. Folk Art*, no. 73.
- 668 HORSE. (19th century.) Pennsylvania German quill drawing with watercolor (Fraktur), 23 x 17 $\frac{5}{8}$ ". 527.39. Repr. *Amer. Folk Art*, no. 72.
- 669 EAGLE. (19th century.) Wood, 68" high. 547.39.
- 
- 670 HENRY WARD BEECHER. (1850-60?) Wood, 21" high. • 548.39.
- 671 SEATED WOMAN. (19th century.) Wood, polychrome, 12" high. 553.39. Repr. *Amer. Folk Art*, no. 129.
- 672 BIRD. (19th century.) Wood, 12" long. 326.39. Repr. *Art in Our Time*, no. 23.
- 673 BALANCING TOY. (19th century.) Wood and metal, 15 $\frac{1}{2}$ " high. 327.39. Repr. *Art in Our Time*, no. 21.
- 674 FISH WEATHERVANE. (19th century.) Stamped and cut-out copper, 35 $\frac{1}{2}$ " long. 325.39. Repr. *Art in Our Time*, no. 24.
- 675 HORSE WEATHERVANE. (19th century.) Cast iron, 21" • long. 549.39.
- 676 ROOSTER WEATHERVANE. (19th century.) Cast and cut-out iron, 23 $\frac{1}{2}$ " high. 552.39. Repr. *Amer. Folk Art*, no. 153.

Nos. 652-676, gifts of Mrs. John D. Rockefeller, Jr.

Unknown American artist, 19th century. 675

- 660 THE TILTED BOWL. (Early 19th century.) Signed: Matilda A. Haviland. Painting on velvet, 15 x 17 $\frac{3}{4}$ ". 534.39. Repr. *Amer. Folk Art*, no. 79.
- 661 MOURNING PICTURE FOR POLLY BOTSFORD AND HER CHILDREN. (c. 1813.) Watercolor, 18 $\frac{1}{4}$  x 23 $\frac{3}{4}$ ". 529.39. Repr. *Art in Our Time*, no. 8.
- 662 GLASS BOWL WITH FRUIT. (Early 19th century.) Watercolor and tinsel, 18 $\frac{1}{8}$  x 14 $\frac{1}{4}$ ". 526.39. Repr. *Art in Our Time*, no. 7.
- 663 WATCH AND FOB. 1829. Watercolor, 8 $\frac{1}{4}$  x 6 $\frac{1}{4}$ ". 537.39. Repr. *Amer. Folk Art*, no. 71.
- 664 BLUE BOWL WITH FRUIT. (Early 19th century.) Watercolor, 13 $\frac{3}{8}$  x 15 $\frac{3}{8}$ ". 522.39.
- 665 THE YORK FAMILY AT HOME. 1837. Watercolor, 11 x 15". 540.39. Repr. *Amer. Folk Art*, no. 40.
- 666 GIRL IN BLUE. (1840-50.) Watercolor, 12 x 8". 525.39. Repr. *Amer. Folk Art*, no. 44.





*Unknown American artist, 19th century. 669*

## Addenda

BÉRARD, Christian. French, born 1902.

677 PROMENADE. 1928. Oil on canvas,  $16\frac{1}{8}$  x  $10\frac{5}{8}$ ". Mrs. Simon Guggenheim Fund. 194.42.

CARTER, Clarence H. American, born 1904.

678 JANE REED AND DORA HUNT. 1941. Oil on canvas, 36 x 45". Mrs. Simon Guggenheim Fund. 334.42.

GORKY, Arshile. American, born Russia 1904.

679 GARDEN IN SOCHI. (1941.) Oil on canvas,  $44\frac{1}{4}$  x  $62\frac{1}{4}$ ". Gift of Wolfgang S. Schwabacher (and Purchase Fund). 335.42.

HÉLION, Jean. French born 1904.

680 ABSTRACTION. 1934. Oil on canvas,  $10\frac{3}{4}$  x  $13\frac{3}{4}$ ". Mrs. Simon Guggenheim Fund. 389.42.



MATISSE, Henri. French, born 1869.

681 THE BOUQUET ON THE BAMBOO TABLE. (1902.) Oil on canvas,  $21\frac{1}{2} \times 18\frac{1}{8}$ ". Gift of Mrs. Wendell T. Bush. 160.42.

MODEL. Evsa. French, born Russian Siberia 1900. Now in U.S.A.

682 OPEN DOOR. (1942.) Oil on canvas,  $65\frac{1}{8} \times 43$ ". Purchase Fund. 390.42.

MODIGLIANI, Amedeo. Italian, 1884-1920. Worked in France.

683 BRIDE AND GROOM. (1915-16.) Oil on canvas,  $21\frac{3}{4} \times 18\frac{1}{4}$ ". Gift of Frederic Clay Bartlett. 339.42.

OSVER, Arthur. American, born 1912.

684 MELANCHOLY OF A ROOFTOP. (1942.) Oil on canvas,  $48 \times 24$ ". Mrs. Simon Guggenheim Fund. 340.42.

PEREIRA, I. Rice. American, born 1905.

685 COMPOSITION. 1942. Oil on vellum,  $25\frac{7}{8} \times 21\frac{7}{8}$ ". Gift of Edgar Kaufmann, Jr. 341.42.

STREAT, Thelma Johnson. American, born 1912.

686 RABBIT MAN. 1941. Gouache,  $6\frac{5}{8} \times 4\frac{7}{8}$ ". Mrs. Simon Guggenheim Fund. 216.42.

TCHELITCHEW, Pavel. Russian, born 1898. Now in U.S.A.

687 LEAF CHILDREN. 1939. Gouache,  $25\frac{1}{4} \times 19\frac{3}{4}$ ". Mrs. Simon Guggenheim Fund. 219.42. Repr. *Tchelitchew*, pl. 55.

688 TREE INTO HAND AND FOOT (study for *Hide-and-Seek*). 1939. Watercolor and ink,  $14 \times 9\frac{3}{4}$ ". Mrs. Simon Guggenheim Fund. 348.42. Repr. *Tchelitchew*, pl. 61.

689 THE DANDELION (study for *Hide-and-Seek*). 1939. Gouache and watercolor,  $11 \times 8\frac{1}{2}$ ". Mrs. Simon Guggenheim Fund. 351.42.

690 HIDE-AND-SEEK (*Cache-cache*). 1940-42. Oil on canvas,  $78\frac{1}{2} \times 84\frac{3}{4}$ ". Mrs. Simon Guggenheim Fund. 344.42.

*Also, drawings.*

*Tchelitchew. 690*

